

Forever blowing bubbles



Record crowds flocked to the Exploratorium last weekend to take part in the second-ever Bubble Festival. See story, page 9.

AS proposal funds tutoring program

By Barbara Cotter

A new tutoring program that would employ 10 students and provide up to 200 hours of instruction per week is included in the Associated Students proposed budget for the 1986-87 school year. The plan to spend \$31,000 on tutoring is part of the \$774,000 budget that would also increase funding to the Child Care Center, the Women's Center, EROS and Performing Arts.

AS President-elect Mitch Ferrer, who planned the budget with other AS officers, opposes the tutoring service but agreed to fund it to avoid a battle. "We need to improve the programs we have," he said. Existing programs operated on a "skeletal" budget last year and lacked personnel and supplies, he said. The number of students to receive tutoring and the subjects in which the tutoring would be offered

have yet to be determined, according to assistant speaker-elect Lamont Coleman Jr., who said the program is urgently needed. AS officers believe many students drop out of the university each year because they "get lost in the system," he said. "They need help and have nowhere to go."

President Chia-Wei Woo and the AS Legislature must approve the AS budget proposal. AS officers have worked for several weeks on the budget to get it to Woo's desk by today's deadline.

AS will collect approximately \$740,000 from students next year, compared to about \$478,000 this year because of an increase in the mandatory student activity fee. In November, students approved the increase from \$10 to \$15 per semester.

AS also expects to receive about \$34,000 from interest on savings of approximately \$400,000.

The additional revenue will boost the budgets of almost all AS programs, with most increases ranging from 5 to 30 percent. It will nearly double the budgets of EROS and Project Rebound, enabling each to hire an assistant director. They will receive \$13,600 and \$17,000 respectively.

The allotment for campus clubs will decrease by \$10,000 to \$45,000. Any of the 200 clubs on campus are eligible to request funding from AS.

See Tutor, page 13.

Campus tutoring service may not meet demand

By Carlos Ramos

The Associated Students tutoring program under consideration by the AS Legislature may be necessary, despite existing SF State tutoring programs.

More than 1,700 students receive tutoring services this semester from the Educational Opportunity Program, and the Business, Math, Engineering and English departments, according to tutoring coordinators.

"During midterms we don't have the chance to see any students that come in at the last minute," said

Allan Jian, math tutor.

In the Engineering department, cramped facilities are a problem.

"We use a converted office to tutor 100 students," said Abbey Asher, engineering professor. "I think a lot more students would come in if we had the space to accommodate them."

EOP faces both problems year-round. But as EOP tutor Ray Uribe said, "We're doing an adequate job for what limited space we have. But we're still able to meet the needs of most students that come in for

CIA agent speaks on terrorism

Paul Kullman

Soviet affairs specialist and academic coordinator of the CIA John Chomeau spoke to students in two classes yesterday about international terrorism and, in the process, led a campus controversy.

Chomeau, wearing a gray three-piece suit and tinted glasses, began his classes with a half-hour speech and then answered questions. He said terrorism is "a violent political effect on a group other than the victims."

He said the bombing of Libya would not decrease the amount of terrorism but pointed out that

President Reagan had to take domestic politics into consideration also.

"The American people wanted him to do something," he said. He had to show he meant business."

A student made the observation that the bombing of Libya was a violent action in which innocent victims suffered for political effect — by Chomeau's definition, terrorism.

When asked about the recent meltdown at the Soviet nuclear reactor, Chomeau said the CIA is presently attempting to get people into the area to find out exactly what is going on.

Chomeau speaks five languages, including Russian. He used it while with the Soviet Navy for two weeks as an exchange officer. He said the Soviets thought he was simply a naval officer, not a CIA agent.

Chomeau, who joined the CIA in 1967 after receiving a Ph.D. in Soviet Studies at Notre Dame, said he thoroughly enjoys his work.

Marshall Windmiller, international relations professor, said he is critical of the CIA and wanted

See CIA, page 13.

Chemistry labs to be improved

CSU allocates funds to reduce toxic threat

By Chris Arellano

The California State University system has set aside \$253,000 for the construction of new fume hoods in the chemistry labs in Thornton Hall and the Old Science building this summer.

Last week, campus planner Dean Parnell took several contractors on a tour of the seventh floor organic chemistry laboratories of Thornton Hall, where 61 bench-top fume hoods are slated to be installed at a cost of \$203,000.

Another \$50,000 has been budgeted for cabinet fume hoods in the Old Science building.

Fume hoods are used to suck fumes out of a lab during experiments.

In 1984, Phoenix reported that Parnell told the chancellor's office in Long Beach that SF State's chemistry labs were hazardous, due to faulty fume hoods.

"Some of the most lethal, corrosive and noxious chemicals are routinely produced in standard university teaching laboratories. Unfortunately, safety rules notwithstanding, a number of teaching labs at SF State are not safe because they lack adequate ventilating equipment," Parnell wrote in a letter to the chancellor.

Toxic fumes, he continued, were jeopardizing the "health and safety of those within breathing range." Parnell now said, however, that the chemistry labs in both halls were never hazardous. He said he was forced to overemphasize the severity of the fume hood problem to attract attention to the present inadequacy of the fume hoods.

Daniel Buttlair, chairman of the Chemistry department, said that the 33-year-old fume hoods in the Old Science building are now "essentially non-functional," after they were adjusted in 1979 to meet the state's minimum safety requirements.

In 1979, after prodding from the faculty, the state inspected and found the fume hoods violated the state's safety standards.

Because chemistry students cannot conduct certain experiments in those labs, the fume hoods are now used only for storage, Buttlair said.

Robert Scott, supervisor of the School of Science's technical equipment, oversees the inspection of the department's fume hoods. He said a trained work-study student inspects them annually. The most recent inspection occurred last summer.

Although the fume hoods in the Old Science building are "essentially non-functional," Scott said that the fume hoods used in the organic chemistry labs in Thornton Hall are safe.

"The ones we checked are in

See Hoods, page 12.

Election violations spark threat of recall

By Robert Slager

For the second time in consecutive Associated Students elections, the validity of Mary Feccia's victory as treasurer has been questioned.

Waukeen Quandrico McCoy will address the AS Legislature today to complain that the ballots were inaccurately written and that the election should be declared invalid. The legislature is scheduled to meet today to approve last week's results.

Feccia was an easy winner, tallying 561 votes. McCoy placed second, with 334 votes, and William Tsangares was last with 268 votes.

The ballots that appeared on April 23, the first day of the election, had McCoy's name spelled wrong, did not list the candidates' names in alphabetical order, and had given party affiliation to Feccia only. According to the election code these are violations.

Election Chair Mary Elena Mes-tayer, responsible for designing the

ballots, said the violations were a result of "human error."

"When the mistake in the spelling was discovered last Thursday, the second day of vote, the ballots were hand-corrected."

"If he had a problem with it he should have complained then, not after he lost by 200 votes," Mestayer said.

McCoy said the design of the ballot destroyed his chances.

"People I knew were coming up to me and asking why I wasn't on the ballot. I didn't know that would happen. I think it was intentional," he said. McCoy also complained about the order in which the names appeared.

"They messed up the alphabetical order so Tsangares' name would be right after Feccia's. With all the negative publicity Tsangares has been getting, people would stop reading there. Feccia

See Election, page 3.

Soviet disaster --- could it happen here?

By Lionel Sanchez

The nuclear power plant disaster in the Soviet Union this week reminds Americans of the potential dangers of nuclear power at home, despite less stringent Soviet safety practices, according to nuclear experts on campus.

"This will reawaken demands for stopping, or perhaps eliminating, nuclear power," said Charles Shapiro, an SF State physics professor and an expert on nuclear reactor safety.

"This is definitely going to be a big blow to the nuclear power industry even if the Soviets have been irresponsible or not as safety-conscious as we are," he said.

Ruth Doell, a biology professor on campus who lectures on the effects of radiation, agrees with Shapiro.

The Soviet disaster "will make us look very carefully at what can happen in an accident," she said.

Unconfirmed reports from Kiev say as many as 3,000 people died and thousands of others were in-

jured when a reactor fire ignited by an explosion at the Chernobyl nuclear power plant near Kiev in the Soviet Union released high amounts of radiation Saturday.

Latest reports indicate there may have been at least a partial meltdown at a second reactor at the Chernobyl plant. There are four reactors operating at the plant and one under construction. There was no indication from U.S. intelligence reports of the seriousness of this new development.

Experts say what happened at Chernobyl could not happen here for several reasons.

All American commercial nuclear power plants have structures designed to contain radiation. Most Soviet plants do not.

American reactors are domed with steel and concrete containment structures 215 feet high and 3½ feet thick.

"Three Mile Island was the most serious reactor accident we've had, but the consequences were minimal because buildings contained most of the radiation," Shapiro said.

According to a spokesman for the Atomic Industrial Forum, a non-profit international trade association, the Chernobyl plant probably did not have such domes.

"The Soviets didn't start putting containment vessels on until 1979 and two of those Chernobyl reactors were put on line before 1979. It's very likely those reactors were too far along to change things."

Another reason such a disaster could not happen in the United States is that all but one reactor here (Hanford, Wash.) do not use graphite, a form of carbon flammable at high temperatures, to moderate the nuclear reaction. Commercial plants in the United States use water to moderate the reaction.

The United States did build reactors with potentially dangerous graphite cores to produce plutonium for nuclear weapons. However, the designs are very different from the reactors at Chernobyl.

In the Chernobyl disaster, the graphite caught fire. A fire and a

meltdown is more serious than a meltdown alone because the fire sucks up air, then spews radioactive particles into the atmosphere.

Shapiro said he believes either a nuclear explosion or a meltdown triggered the fire in the reactor's core.

"The mere fact that this radiation was detected so far away (Scandinavia) indicates a very significant release of radiation," he said.

The tough requirements in the United States are due in large part to public outcry against the nuclear power industry, according to Mandouh Abo-El-Ata, chair of the Engineering department on campus and expert on nuclear power plants. He also said that this has had a dampening effect on the industry.

"There is no doubt that public pressure did result in more stringent requirements," he said. "People in the nuclear industry don't like that because every new regulation means (plants cost) more money. That is why there are no new plans to build nuclear plants in this country."

Newsbriefs

FROM PHOENIX STAFF
AND WIRE REPORTS

Candidate here

California Assembly candidate Jackie Speier, D-San Mateo, will speak at a meeting of SF State's Symposium on State Government today at 3 p.m. in Old Science building, Room 200.

Speier, now serving her second term as a San Mateo County supervisor, is running for the 19th assembly district seat being vacated by Louis Papan, who is making a bid for state senator. The district includes SF State.

Speier, 35, was once a legislative aide for the late Congressman Leo Ryan. She was with Ryan in Jonestown, Guyana in 1978, when followers of the late Rev. Jim Jones fired gun shots at the California representative's fact-finding group. Ryan was killed during that incident and Speier was wounded.

Opera coming

A performance of Peking Opera titled "The Overnight Return of General Yang" will be presented Sunday, May 4, at McKenna Theatre in a benefit for the Office of International Programs (OIP). The perfor-

mance, by the Society of Chinese Performing Arts, begins at 2 p.m. Ticket prices are \$10, \$25, and \$50.

CSU speech

California Assemblyman Robert Campbell, D-Richmond, will speak at a noon luncheon tomorrow in the campus University Club.

Campbell, who chairs the State Assembly Ways and Means Subcommittee on Higher Education, will also meet with local high school students and members of SF State's Educational Rights Commission following the luncheon to discuss new California State University admission requirements for 1988.

The California Faculty Association called for a delay of the new CSU admissions policy April 15, when its lobbyist appeared before Campbell's committee.

The noon event is being sponsored by SF State's Academic Senate, the campus Symposium on State Government and university president Chia-Wei Woo.

Comedy opens

"Machine Gun Kelly," a comedy written by Bill Allard and Dan Coffey, both of Duck's Breath Mystery Theatre, opens at the Studio Theatre and will play today through Sat-

urday at 8 p.m. There will be matinee performances Saturday and Sunday at 2 p.m. Admission to all performances is free.

Originally performed at the first Bay Area Playwrights Festival, "Machine Gun Kelly" is about the life of George Kelly, pushed into the gangster big time by his ambitious wife.

Since the play is very short (less than an hour), all the roles have been double cast and the entire script will be performed twice each show, with different actors in the parts.

Allard is directing the play, which is being produced by the Theatre Arts department as part of the Advanced Acting course. For information, call the Creative Arts Box Office, 469-2467.

NCAA violations?

Indiana University, which lost basketball star Steve Alford temporarily when he posed for a sorority calendar in violation of National Collegiate Athletics Association rules, may have violated another NCAA rule when it provided prohibited "extra benefits" to its athletes in the form of ticket vouchers for a recent John Cougar Mellencamp concert on campus, the Athletics department admitted last week.

Schools linked to arms race

College Press Service

A recent report charged that "more and more colleges and universities are enlisting in the arms race" by taking Pentagon research funds. But government and college sources involved in the research said it isn't true.

Apparently intended to enlist students in the U.S. arms buildup debate, the report, "Uncle Sam Goes to School," by the American Friends Service Committee, contended that colleges "have reversed policies from the '60s and '70s, and resumed classified military research projects."

"Absolutely not," said Research Dean Thomas Wonderlick of Brown University, one of the schools the report said has resumed secret military projects. "We don't do any classified research."

"Brown, like most universities, went through a tough time (of student protests) around the Vietnam War," he said.

Student anger over Brown's participation in secret research resulted in a policy against taking money for classified research.

Most major research universities around the country adopted similar policies at the same time.

The American Friends Service Committee (AFSC), a Quaker group, also an active anti-Vietnam War group, implied that more schools are being tempted to drop those policies to cash in on the research riches the Pentagon offers.

The report projects U.S. Department of Defense-sponsored research and development will hit a peacetime high of \$39.3 billion this year.

Tom Conrad, AFSC researchers said that while the Pentagon didn't actually spend \$39.3 billion on research this year, the long-term contracts it awarded to schools and others would be worth that much over the following year.

The Defense Department said its research budget this year is \$1.024 billion (just 2.6 percent of what "Uncle Sam Goes To School" claimed it is) and probably won't exceed \$986 million for the next fiscal year.

The number of schools involved in military research has remained about the same during the past five years, according to previous AFSC reports.

"Uncle Sam Goes To School" is one of many recent studies warning of a renaissance in war-related research at colleges and universities.

For instance, petitions to keep Strategic Defense Initiative research off campus have been signed by physics professors at most major engineering schools, with scientists in other disciplines joining the drive.

And liberal arts scholars last year urged their schools to refuse Pentagon intelligence contracts for classified research on Africa and Latin America.

Students have yet to enter the debate in a large way. And many of the recent reports seem to be aimed at educating them about the "campus-Pentagon connection."

"We have to remember that the Pentagon is not a vast, neutral work-placement agency," Conrad said. "It's still military-oriented. And people are starting to raise that issue."

Students in particular, the AFSC

report said, should note "the Department of Defense has stepped up controls on its campus projects by excluding foreign students from some facilities and from certain research presentation conferences."

But Conrad, the report's research director, could not specify any colleges where such bans on foreign students were in effect.

The report's source of information, a New York Times editorial, did mention Carnegie Mellon University in connection with DOD plans to prohibit foreign students from supercomputer facilities, Conrad said.

But Braden Walter, dean of student affairs at Carnegie Mellon, said no one has asked his school to restrict foreign students' access to such facilities.

The government, which is funding the supercomputer centers, asked other schools to impose such restrictions, said Brown's Wonderlick. The National Science Foundation, which distributes much federal research money, wants to deny foreign students access to the supercomputer Brown shares with Princeton.

"We're arguing this point," he said. Brown has yet to gain access to the Princeton computer because of such policy disputes.

The Pentagon itself said its classified contracts also may stipulate that students from "non-allied countries" be excluded from research teams.

But "if it's not classified (research), we have no reason for excluding foreign students," DOD spokesman Glenn Flood said. "We can't get involved with monitoring students."

Cinco de Mayo festivities planned

By Charles Augustine

Mexico will celebrate Cinco de Mayo Mil Novecientos Ochenta y Seis Monday.

At SF State, La Raza plans a celebration featuring films, arts and crafts, food, music and dance. The event will take place in the Student Union Plaza and Barbary Coast from 11 a.m. to 4 p.m.

Juan Avila, one of the coordinators, said Cinco de Mayo is "un dia de la gente" (a day for the people). "Everyone is invited to come and have a good time," he said.

Cinco de Mayo is celebrated to

commemorate the Mexican defeat of the invading French soldiers on May 5, 1862.

Spain, England and France sent a punitive expedition to Mexico in 1861 because Mexico suspended all payments on their foreign debt for two years.

After the allies fell into dispute over the claims, the English and Spanish sailed home. The French marched on toward Mexico City.

The Mexican army made a stand at Puebla on May 5, 1862 and the French retreated.

The Mexicans won the battle, but the French won the war. As a re-

sult, Mexico had three years of French rule under Emperor Maximilian, former archduke of Austria. The French rule ended in 1867.

Events will begin with an Argentine film, "Las Madres de la Plaza de Mayo" at 11 a.m. in the Barbary Coast.

Samba de Alegria, a Brazilian dance troupe accompanied by percussionists, will perform from noon to 2:30 p.m.

The event will be followed by "Salt of the Earth," a 1954 documentary depicting the struggle of Mexican-American zinc miners for better working conditions.

Correction

Phoenix incorrectly reported in last week's issue that Greg Foster, Resident's Liberation Army member, was evicted from the dorms. Foster is on probation, but has not been asked to leave.

Phoenix regrets the error.

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Tenderloin translator brings hope

By Laurinda McNeil

San Francisco's Tenderloin, a multi-ethnic community of run-down tenements, low-income families, and single households headed by women, is a story about survival. Women, many Asian, filter into the Bay Area Women's Resource Center on Leavenworth Street seeking assistance, clothing and shelter for themselves and their children.

Although they come from varied backgrounds, the one thing the women seek is hope. That hope may be found through 19-year-old Nancy Ong.

The center, a non-profit organization that provides referrals, support groups and community placement services, aids about 500 women per month, 200 to 300 of which are Asian. Ong, an SF State student, joined the staff two years ago. Before that time, Asian women rarely used the center.

"Before, Asian women didn't come to the center, largely because of cultural values," said Ong, who speaks English, Cantonese, Vietnamese and Mandarin. "They are taught to take care of the household. They are not supposed to know about the outside world. When they have a problem, they are used to just sticking with friends and family. With me they are able to open up and tell me their problems."

At the center, Ong translates, performs clerical duties and supervises the Clothes Closet, a free service that provides clothing to women and children.

Midge Wilson, the center's director, said Ong has made a vital contribution to the center.

"I think she has been one of the best things that has happened to the center," Wilson said. "We never had Southeast Asians coming into the center and a lot of it had to do with language barriers. She helps them find clothes, baby-sits their children. She has helped them feel welcome."

Ong said she enjoys helping Asians since she, too, is an immigrant. Six years ago, Ong's family immigrated to California from



Nancy Ong at the Bay Area Women's Resource Center.

"I had one woman come in to get maternity clothes and she told me that she didn't want to have the baby because she already had a small baby at home. She said she didn't want to raise a child in the Tenderloin because it's for the dogs."

Women do not always come in for services, said Ong. Often they come just to talk.

"Most of them will talk about their families. They are really concerned about their families' welfare and getting education for their children," said Ong. "Then there are women who will just want to come in and have someone listen to them while they sit and cry. I feel so bad for them sometimes. I wish we could do more for them."

Because of the emotional intensity of working in the Tenderloin, Ong said she has learned to keep a certain detachment from her job.

"I don't take the problems home with me," she said. "Sometimes it does get to me but I have found that talking with Midge after the center is closed really helps."

Ong said the women at the center frequently offer her advice.

"They try to tell me to stay in school and continue my education. They will also try to give me advice about raising a family, so that I won't make some of the same mistakes they did."

Vietnam when the government there took away her family's business.

Ong comes from a family of eight children. When they first arrived, Ong's family had problems finding housing. They lived with an uncle in his two-bedroom apartment. Altogether 17 people lived there.

"I like helping Asians. Being an immigrant myself, I know what a lot of them are going through," Ong said.

Sometimes the women who use the services are less than polite to Ong. But she said she understands the stress of not having enough money to pay rent, buy food and raise children.

"They will throw the clothes down or won't hang them up. I have to ask them to pick them up. Then they will not listen, and start yelling at me. But a lot of them react negatively because they are having so many personal problems. They resent someone telling them what to do," she said.

At times, women who come to the center are surprised because Ong is so young. Her two years at the center have taught her how to deal with a wide range of people, from bag ladies to transvestites who claim they are women to get clothes. Ong said she feels she has heard it all.

Minorities scarce at JCs

College Press Service

There are fewer low-income students in the nation's community colleges, and a combination of economics and admissions testing may be the culprit, educators say.

And while a new study finds about 8 percent of the nation's community colleges have partially closed their open admissions doors, it says the admissions tests aren't the reason minority student enrollment has dropped five percent during the last two years.

The survey also found more community colleges plan to adopt admissions tests in the near future.

"Money is the key problem," driving low-income students away, contends Dale Parnell, head of the American Association of Community and Junior Colleges (AACJC).

Community and junior colleges, of course, were created to give students who couldn't or wouldn't go to four-year schools a chance to go to college.

But in recent years a number of two-year colleges have adopted new admissions policies, accepting only students who achieve minimum scores on certain entrance exams.

Nevertheless, the new study — by the National Council on Black Affairs (NCBA) and the American College Testing Program (ACT) — found only 8 percent of the schools surveyed ever have denied admission to someone because of low-entrance test scores.

The tests' impact is "not significant," concludes AACJC spokeswoman Susan Freeman.

Far more significant in keeping low-income students out of community colleges are the cuts in federal aid and the new emphasis on borrowing aid, maintains Arnold Mitchem, director of the National Council of Educational Opportunity Associations.

Mitchem argues low-income students are less likely to assume any kind of debt — including student loans — than students from other economic classes.

In any case, Mitchem says "I don't think discrimination is a factor" in bringing minority students to campus.

Many of the schools which did close their open admissions door were probably in Florida, Parnell

notes, adding the state now requires all college-bound students to take a basic skills test.

While the tests didn't keep any students out of two-year colleges in Florida, they may have prevented students from taking courses they wanted, Parnell says.

"It's not whether they can get in, but that they are denied access to the most desirable programs," adds Reginald Wilson of the American Council on Education.

"I guess if you consider not letting students take whatever they want is denying them admission, we would by that definition not be an open school," says Miami-Dade Community College Assistant Registrar Steffi Durnberg.

Parnell speculates the decline in

minority attendance also may be related to students opting to go to school part-time so they can work.

Whether the tests are the culprits or not, the ACT study found many institutions with high minority enrollments intend to increase their use of placement testing in the future.

"We are not against tests. We just don't want them to be used to deny student access," asserts NCBA President Carl Crawford.

"Tests should serve as a conduit into higher education, as opposed to a barrier."

Not having remedial courses is even more of a barrier, the educators say.

"We would be lost without the college preparation classes," Parnell says.

Tsangares drops suit

William Tsangares dropped his suit against the Associated Students Tuesday, saying, "My point was made clear."

Tsangares, who filed a lawsuit against AS in March to gain the position of treasurer, said he would have liked his legal fees to have been paid, but he thought it was unlikely. He said each side would pay its own legal fees.

Tsangares claimed he was unfair-

ly denied the position of AS treasurer in the November elections. He said Mary Feccia, who won the position, did not have enough units to meet the requirements for the \$7,200-a-year position.

Last week AS held special elections for the position in an effort to settle the dispute out of court. Feccia won the election with 561 votes. Tsangares came in third, with 268 votes.

Election

Continued from page 1.

was affiliated with the Students United for Education on the ballot. Tsangares and I had nothing by our names. They should have at least put "Independent."

Tsangares, whose lawsuit against the AS (see story above) resulted in the re-election for treasurer, said he would not fight it this time.

Mestayer countered McCoy's claims. "They're totally irrelevant to the outcome. Anyone with an IQ of 10 could realize that the third name had to be McCoy's." McCoy has threatened to recall the election if his claims fall on deaf ears. If he can petition 10 percent of the student body, a recall will be ordered.

Gary Moody, candidate for grad student representative, is angry but for different reasons. He lost to Carol Finnis by one vote. Moody said the election was relatively fair. Charlie Miller ran unopposed as science representative.

Only 3 percent of the student body voted in the election. SF State also approved a \$7-per-semester increase that will affect all students. The increase, known as the Instructionally-Related Activities fee, was approved by a 762 to 532 vote. The IRA fee will benefit programs that only receive partial funding from the university, such as the athletics program. It is estimated that the fee increase will boost the IRA fund to \$768,000. This year it received \$268,000.

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ORIGINAL DEFECTIVE

Airport '86 -- It never took off

By Bill Hutchinson

The sky above San Francisco International Airport is crystal clear; the air is almost still — perfect conditions for the 22 passengers aboard a United Airlines' 727 jet, awaiting a flight that will never leave the ground.

The passengers take their seats and engage in casual conversation, which seems to temporarily relieve their common fear: the fear of flying.

As the roar of jet engines echoes from the runway, the passengers simultaneously close their eyes and begin taking deep breaths, exhaling with the instructions of a behavioral therapist.

"Congratulations yourselves for finally taking the steps which will now enable you to take a flight, comfortably, to that vacation spot you've always wanted to travel," says the therapist, who instructs the passengers through a 20-minute imaginary trip that starts with the purchase of a ticket and ends when the plane lands at a fantasy destination chosen by each passenger.

The simulated flight is a session

of The Fear of Flying Clinic, a non-profit program which helps people overcome their fears of flying by increasing their knowledge of the technicalities of commercial air flight.

Approximately 25 million American adults fly with extreme anxiety, or simply refuse to fly at all, according to a study done by Boeing Aircraft Company in 1980.

This problem can best be cured by a combination of behavior modification and education, said Fran Grant, founder and co-director of the clinic.

"This is a self-help program," said Grant, who boasts that 90 percent of the 550 people who have taken the course since it started in 1976 have succeeded. "They do it themselves. They make the changes. What we are saying is flying is safe. It is the safest way to travel, and if you must fly or if you choose to fly, how can you fly more comfortably?"

The clinic, conducted at San Francisco International Airport, gives clients the option of taking one of two courses: a nine-week clinic meeting one night a week for

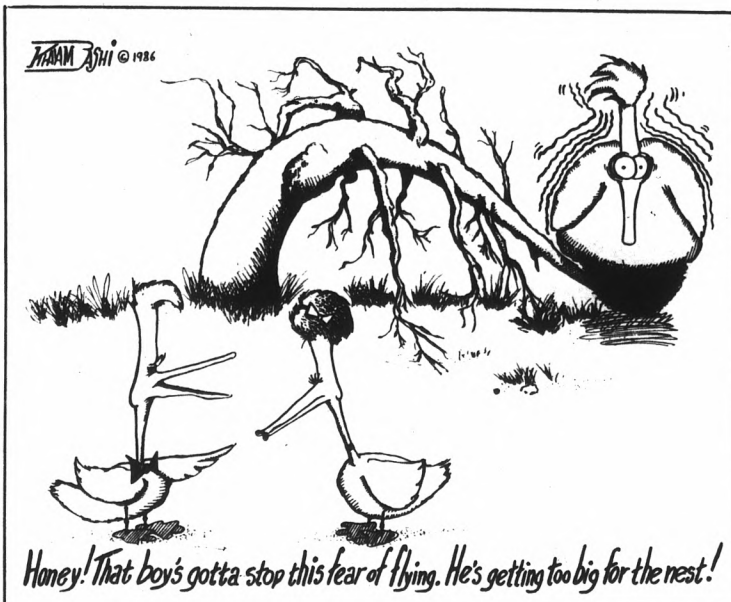
three hours, or a weekend course that meets two consecutive Saturdays and Sundays from 9 a.m. to 5 p.m.

The program benefits from its access to the facilities of a major international airport. Various domestic and international air carriers provide flight personnel and meeting rooms, as well as access to maintenance bases and safety training centers.

"This is one of the most positive, fast change-rate therapies that I have ever seen," said Patrick McGregor, a clinic volunteer behavioral counselor. "It's kind of hard to tell people how not to fear flying when you're in an office, but here they are around planes and tangible things that they are afraid of, and that's real important."

McGregor, who has a private San Francisco psychotherapy practice, attempts to help clients understand their fears through relaxation and guided fantasy exercises.

John Reed, a United Airlines pilot and clinic volunteer, said that when people leave the course they know what it was that bothered them and how to bring it under control.



"These people are very bright," said Reed. "They're not just bungling idiots who are afraid to fly, but they're doctors, they own businesses, they're lawyers who have come to a point where they have to fly — but they have come upon these inhibitions."

In the middle of the program, clients test what they have learned by taking an optional "mini-flight" from San Francisco to San Jose and back. Upon graduation they can take a flight to Los Angeles and

back.

Clients pay a \$345 fee, excluding the price for the two commercial flights, which covers the clinic's cost. This is a fee that SF State student Lori Fugundes, 26, an economics major, hopes is worth paying.

"I'm very afraid to fly," said Fugundes, who is planning a trip to Europe this summer. "I hope this course helps, because I want to enjoy my trip to Europe."

New wave of South African protests erupt

College Press Service

There were violent face-offs between students and police last week at Yale, Wesleyan and Cal State Santa Barbara as officials dismantled shantytowns meant to symbolize black South Africans' low standard of living.

Demonstrations were also staged at Washington, Minnesota and Harvard, among others.

Though there seem to be fewer South African protests than last spring at this time, there's more evidence of polarized opinion.

Former U.S. Treasury Secretary William Simon called Dartmouth President David McLaughlin a "wimp" for suspending 10 students who vandalized a campus shanty last January.

Swarthmore students asked to establish a "South Africa-free" investment fund into which they would deposit the fines they have to pay for their anti-apartheid activities.

Yale's governors endorsed new guidelines for investing in firms with South African operations.

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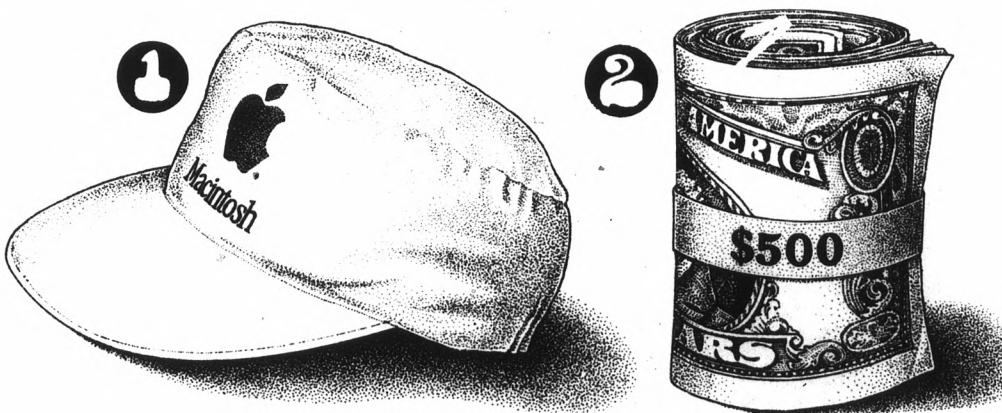
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OPINION

Isolation not escalation

By Catherine Schlichte

In the aftermath of the bombing of Tripoli and Benghazi, Western nations have been trying to fortify themselves against the terrorists' fury. In response, President Reagan has asked for an "unflinching" commitment by Americans, Secretary Schultz has threatened covert action in retaliation and Prime Minister Thatcher has vowed to support future U.S. raids against terrorists.

England and the United States see the resolution to the terrorist problem as meeting violence with brute force. But those opposed to such violence feel other options must be employed to maintain international public order.

Khadafy is much more than an American problem. If we are to effectively rid ourselves of him it will require considerable resolve and effort on all fronts.

State-sponsored terrorism like Khadafy's is a clear danger to the fragile international order and, consequently, a unified international response is required.

Libyans must feel that the cost of supporting Khadafy is too dear before they will dispose of him. Such resolution on the part of Libyans will only come about by isolating Libya to the point of bare subsistence. In today's world all nations are interdependent, and if Khadafy refuses to abide by rules of civilized behavior, Libya's dependence on Western nations should be turned against him.

Isolation of Libya from international life would undoubtedly be a difficult policy to implement and would require considerable pressure on the U.S. and our European allies. The only alternative to sequestration is an escalation of violence.

Isolating Libya requires cutting it off from international economic life. Libyan assets in Western banks should be frozen and exports from Western countries suspended until Khadafy is removed. Western countries should refuse to honor Libyan passports, all Libyan nationals should be expelled from Western countries and Western nationals running Khadafy's oil industry should be requested to leave. Libyan access to the international telecommunications system should be severed and its membership in the United Nations suspended through a joint Western proposal.

A non-military campaign resulting in the removal of Libya's head of state would raise several concerns which would have to be answered.

'Removing Khadafy won't end terrorism but it would be a useful signal to Iran and Syria of the costs of supporting terrorism.'

The forced removal of Khadafy would be interfering with a state's sovereignty and is contrary to the values of international conduct. The U.S. helped to dispose of Anastasio Somoza in 1979 and Ferdinand Marcos in 1986, and neither of these men posed the threat Khadafy does to world peace. In the case of Khadafy, the demands of international public order override the prerogatives of sovereignty.

The demands for a Palestinian homeland must be addressed, for much of the international terrorism is in the name of this cause. The U.S. must resume its role in the Middle East negotiations and bring pressure on Israel to develop non-PLO, non-terrorist, Palestinian politics. Despite this, the Palestinians bear final responsibility for rejecting terrorism as a means for advancing their cause.

The Soviets, who have pumped much money and hardware into Libya will protest a policy of sequestration. However, Gorbachev doesn't seem any more willing to fight for Khadafy than for Daniel Ortega. At any rate Gorbachev's response to a non-military campaign of sequestration shouldn't be any worse than his restrained response to the bombing of Libya.

Removing Khadafy won't end terrorism, but it would be a useful signal to Iran and Syria of the costs of supporting terrorism.

Now that Western society is acutely aware of our vulnerability to terrorism, reflected in massive travel cancellations and increased airport security, the public must turn attention to devising a strategy for dealing with Khadafy that doesn't force us on a course of military retaliations.

Removing Khadafy through economic and political channels would be a victory for those who wish international conflict to be resolved through law and politics instead of brute force.



Letters to the Editor

Bird device cruel

Editor:

As a student of ornithology and a person who cares about the welfare of living things, I must express my concern over the use of the electronic bird-detering device currently employed by our library to keep away cliff swallows.

It is not the use of this device, which effectively prevents the swallows from approaching the vicinity, but the way it is used that I find particularly disturbing.

From what I have observed, the device was not put to use in anticipation of the swallows' return, but after they had in fact returned. Also, the device is not on at all times. The effects of this have probably been harmful to the birds. If the device had been put to use before and left on constantly after the arrival of the swallows, the birds may have had a chance to establish another nesting site. As it is, the birds are chased away each time the device is turned on. Some have managed to build nests which may have chicks starving in them because their parents are unable to return with regularity. Also, the reproductive cycle of many of the adult birds has undoubtedly been disturbed as they were unable to lay eggs this year.

It is important that those who put up the device give more thought to the ecological nature to the swallow "problem," instead of relying on a quick solution.

Those responsible for the device most likely aren't aware of effects on the birds. Nonetheless, it is cruelty, and there is no real reason the use of the device should continue. As it stands, the small birds that annually visit the library may be permanently damaged. We may not be seeing them again.

Liz Cook

Editor:

I was greatly disturbed and genuinely appalled to know the cruel reception given the seasonally-resi-

dent cliff swallows at SF State. These delightful and beneficial creatures certainly deserve better than to be driven away from traditional and preferred nesting sites at the library.

It is distressing to realize that we are creating a sterile environment, on public property, that is hostile to the natural world.

The installation of the electronic beeping device is apparently turned on and off according to whims of library personnel at the office of the library director (the device is plainly visible outside the office on the sixth floor).

These beautiful and completely harmless birds are being victimized by a university-sanctioned, university-sponsored and specifically-directed campaign to harass and extirpate them. This decision was made unilaterally, without public hearing.

I see no reason why a state-owned institution such as SF State should encourage and participate in this sort of cruel and destructive behavior. Somehow I expected a more enlightened attitude from the people who run our library.

Russell Bright

Schorle defended

Editor:

Over the past several years, the Department of Public Safety, Chief Jon Schorle and the Department's administration have been under continual journalistic attack by the student press. Our professionalism has been attacked and our ability to provide a safe campus environment has been questioned.

Chief Schorle has been criticized for causing a high turnover of public safety personnel. The probationary terminations that occurred four years ago were made to provide a stronger and more professional staff at DPS. The staff today consists of competent police officers who have had many years of training.

During the last four years, three former employees filed unfair labor practices, grievances, appeals and one Superior Court lawsuit. The Department of Public Safety was found to be correct in all its actions except in the Superior Court (Sheehan) case, which was won by DPS on three prior occasions: as an unfair labor practice with an administrative law judge, as an appeal to the Public Employees Relations Board, and as a level-4 grievance hearing.

There has been a tremendous amount of rhetoric concerning the recent Superior Court lawsuit, which has been based on one party's interpretation of the jury verdict. There has not been a final judgment entered by the judge and he may or may not agree with the jury verdict. Even when there is a final verdict entered, an appellate court may or may not agree with the verdict.

It appears that Chief Schorle, the administration at DPS and the entire Department of Public Safety have been convicted by some campus members, the campus

newspapers and some members of the union, without allowing for the appeal process (despite the past judgments in our favor on the same case).

The Department of Public Safety, under the direction of Jon Schorle, is a professional police agency which exists on this campus to provide service to the entire community. Please do not allow the union/newspaper battle to hamper your confidence in our agency.

— Lt. Kim Wible

Assistant Director, Operations

Persecuting protesters

Editor:

I should like to call the attention of the campus to some disturbing developments at our sister institution across the bay, the University of California. I refer to the harsh treatment by the university administration of student protesters.

In many instances the Cal administration has been much more punitive than either the Berkeley courts or university student disciplinary boards. Not content with calling the campus police, who have at the very least "overreacted" and swung clubs at unarmed students, the administration at Cal has suspended some students and threatened to suspend others who have not been found guilty in court and have not been recommended for suspension by campus committees.

I find this disturbing. I find as well some ominous parallels with this campus administration and its cavalier response to the court victory of a former Department of Public Safety employee here. It would appear that when the administration's position here or at Berkeley is not sustained in court, the administration maintains that position as if nothing happened.

There is one case in particular that is becoming something of a cause celebre at Cal that I think has important implications for this campus. It is the Guillermo Bermudez Case.

Mr. Bermudez, it seems, tipped over — or perhaps "shook" — a table used by Marine Corps recruiters. For this he was seized in a "choke hold" by a campus security officer twice his size. Mr. Bermudez suffered a broken arm in the encounter, after which the university administration filed felonious assault charges against him. A Berkeley court threw out the felony charges and failed to agree on lesser charges.

Ignoring all other tribunals, the administration suspended Mr. Bermudez and insisted on pushing the criminal charges despite a hung jury.

I, a sometime-protester myself, find the whole episode appalling and frightening. I call upon my colleagues on the faculty and my partners in learning in the student body to join me in protesting the persecution of protesters.

Sam Wellbaum
— Department of Speech

Cameron Galloway

The look that kills



Marguerite is perfecting the dumb, sexy look. She must be a part of the *Vogue* lifestyle or she's convinced she'll be worthless.

Marguerite is dying to cope with her cellulite, as all fashionable women do. Coping with cellulite means you are grown up.

Marguerite wants to know what happens to muscle after one stops exercising. Doesn't it turn to fat? She craves the latest invention — a machine that helps one swim. The inches peel away effortlessly.

Marguerite is perplexed! What does one do when one must catch a late plane, meet an unexpected date and there's no time to go to the salon?

What is the best anti-perspirant to use during exercise?

What are the most fashionable ways to take care of bodily functions? The *Vogue* woman must be aware of herself even during the most private moments.

Marguerite must do more sit-ups.

Marguerite must take care of her hangnails.

Undesirable hair growth!

This season one must be able to redo one's makeup in seconds, if necessary.

This season, forget long, red nails — but not regular manicures.

The correlation between personality traits and failure to exercise is extraordinary. Marguerite must check her personality once again.

"Certain nutrients can penetrate the hair shaft in seconds! Those nutrients add moisture and strength to hair," says Marguerite. She will buy shampoos with panthenol — a veritable wonder drug for the hair. Marguerite shivers with excitement. "To eliminate one step in hair care, buy a conditioning shampoo!"

Marguerite plans to be like actress Jane Seymour, featured in the April *Vogue*, who played tennis during her second pregnancy. The thought of ruining her figure during her first pregnancy made her so nervous she did pregnancy exercises.

What a woman, thinks Marguerite.

Marguerite must have the \$95 plastic bracelet which promises to be the hit of summer. But she's wondering if she should save for the \$240 yellow, blue- and chartreuse-dyed snakeskin purse. Wouldn't that make her popular!

"Oh! But it's all so meaningless," says Marguerite, "if I haven't perfected the 'look.'" She refers again to the dumb, sexy look every woman who is *any* woman must wear.

The look says "Nothing moves me." The look has a French accent.

The look doesn't cry after one-night stands. The look breaks men's hearts. The look means properly built-up vaginal muscles, the result of well-thought-out diet and exercise programs.

The look: achieved after Thorazine overdose.

This season, intelligence isn't a turn on. It's OK if you drool a little when making conversation as long as you sensuously play with that drool using your well-manicured index finger. Then you can take a hanky from your chartreuse snakeskin handbag.

What does Marguerite want?

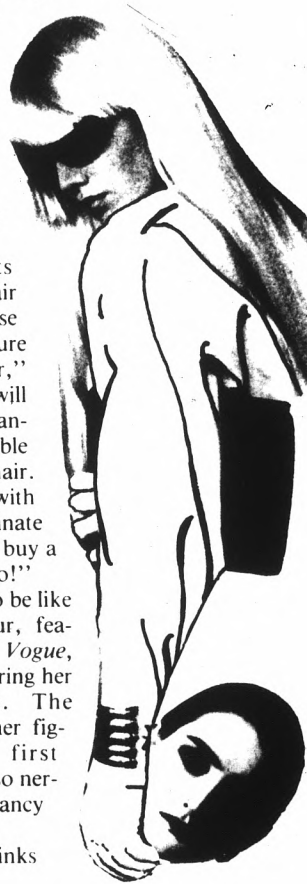
Marguerite, where and what will all this get you? Marguerite begins to drool. Her eyes roll to the back of her head and she loses two violet contact lenses that bear the etched words "Yves Saint Laurent."

The question has thrown Marguerite into a catatonic state. She chooses a nifty *Vogue* model stance and stays that way.

My God, Marguerite! That's it! You finally have "the look!"

Whether she knows she has achieved her life-long dream, no one can say — Marguerite is unable to respond.

At Christmas we prop Marguerite on top of the tree. Although she doesn't emit light and can't blink, she makes a lovely ornament.



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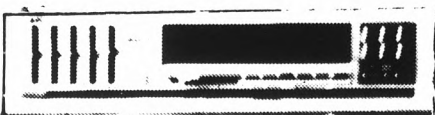
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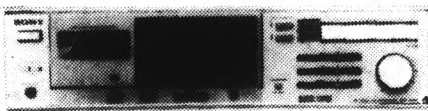
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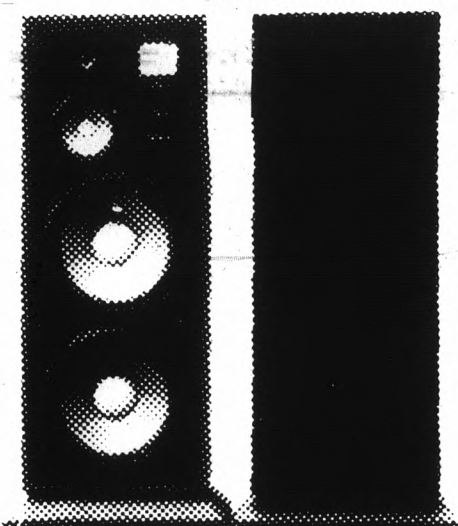
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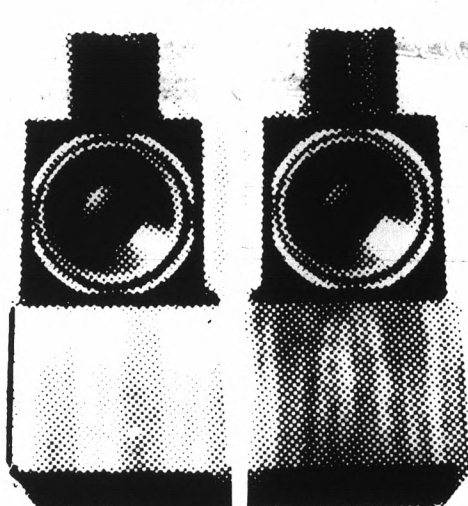
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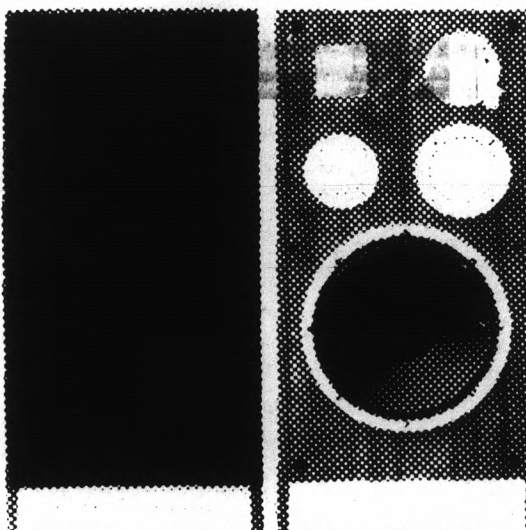
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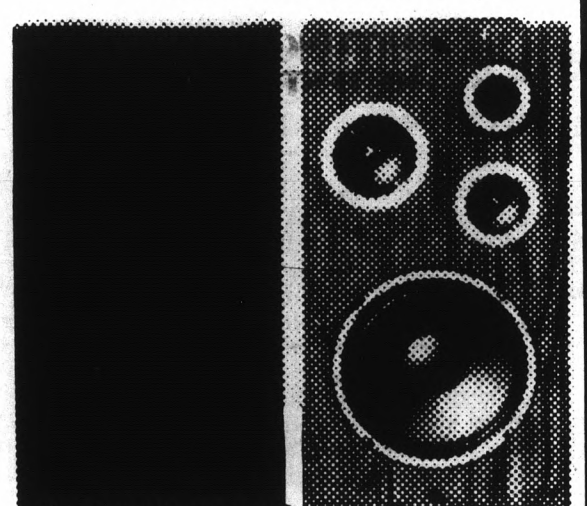
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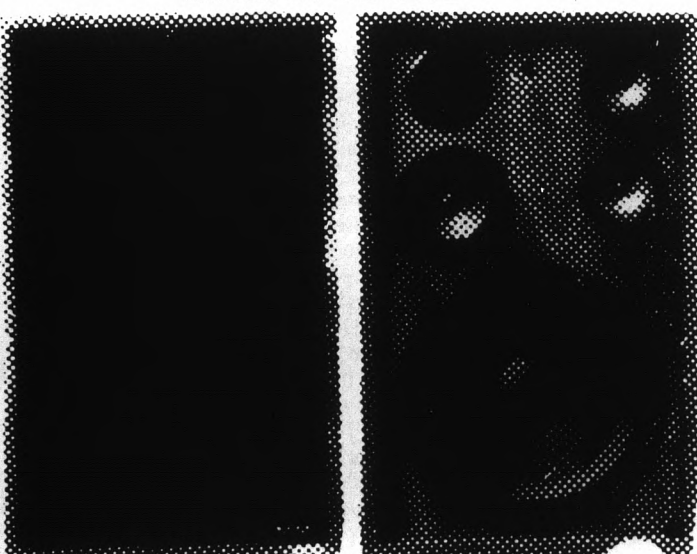
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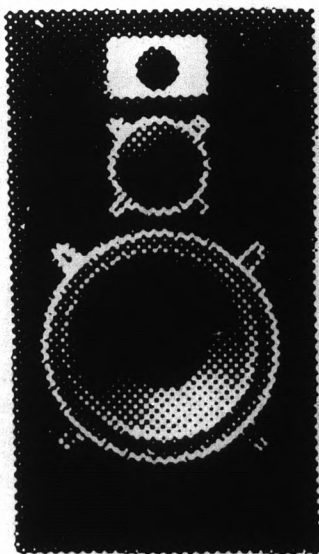
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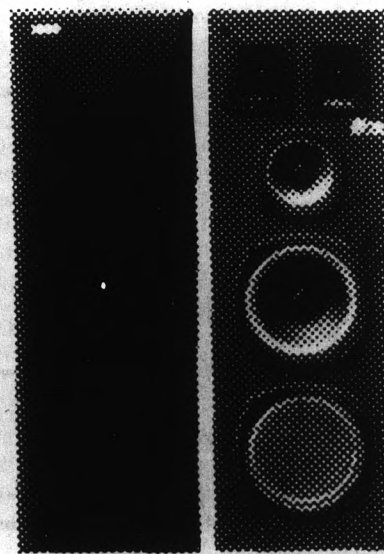
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Gramm-Rudman could cut student grants and loans

College Press Service

As many as 80,000 students nationwide may get smaller Pell grants or lose their grants altogether next fall, the American Council on Education estimated. Officials blame the Gramm-Rudman budget-balancing law, which forced a cut of \$154 million from the Pell Grant program already this year, and another \$215 million shortage brought on because the Education Department underestimated the number of students who would qualify for the program. If Congress does not approve a bill to give the program the needed \$215 million, about 500,000 students will receive reduced awards next fall. In March and April, campus financial aid officers normally make tentative awards to students who apply for aid for the next fall. They usually base the tentative awards on what each student received for the current year. The U.S. Department of Education then

makes the actual awards in May and June. But the Gramm-Rudman law, the budget shortfall and the Education Department's often-erratic effort to calculate actual awards have deepened the uncertainty this year. "The whole timing of what the Education Department does is pitiful," said Paul Orehoec, aid director at the College of Wooster in Ohio. "We are asking if we can meet the needs of all our students," said Jennifer Hantho, director of financial aid at Drake University in Iowa. "We are not sure we can." Kansas State plans to "help the neediest (students) first," said aid chief Jim Upham, "but we have not-identified those who will be cut off." "I'll probably try to work more" to get through school, said Akron undergraduate Laura McCafferty, who holds a job in the campus work-study program and delivers newspapers. She also has hopes that her fiancé

will be able to help her pay for school and that Akron might find some other money to grant or loan to her. "I am trying to understand why such a drastic cut," McCafferty said. "That's a lot of money to make up." Although her financial aid package has not been finalized, McCafferty is planning on the worst case scenario. University Associate Director of Financial Aid John Pitts does not know if the school will be able to find money to replace lost Pell Grants for all its students. Pitts estimated that 776 students out of a total of 4,130 Pell recipients at Akron will lose their grants next fall. The Education Department plans to mail its official Pell Grant allocation letters in late May or early June, said spokesman Bob Jamroz. Colleges will be notified of how much they will receive for other aid programs by early May, he said.

Conference on refugee rights at SF State

A conference of "Refugee Rights: Sanctuary and the Search for Justice" will be held in the Student Union, 10 a.m. to 4 p.m. Saturday. The free public conference is sponsored by the SF State Refugee Rights Coalition and the departments of Social Work Education and La Raza Studies. Among the speakers will be anthropologists, refugees, attorneys and directors of refugee support groups, as well as members of SF State's faculty. Topics include present conditions in Central America, non-governmental responses to refugee needs and the right of refugee children to an education. Live music and Salvadoran tamales are among the amenities. For information, call 282-7804.



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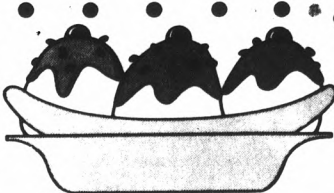
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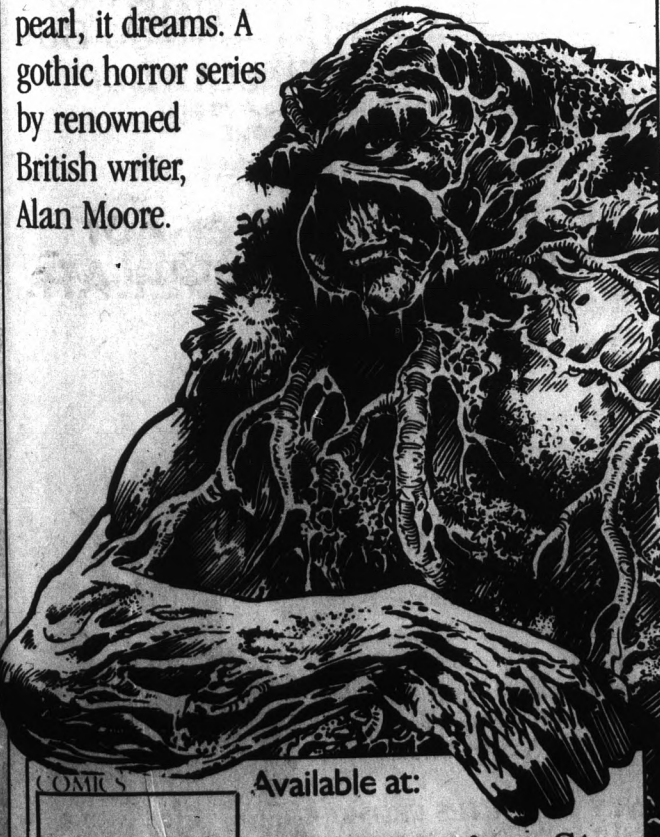
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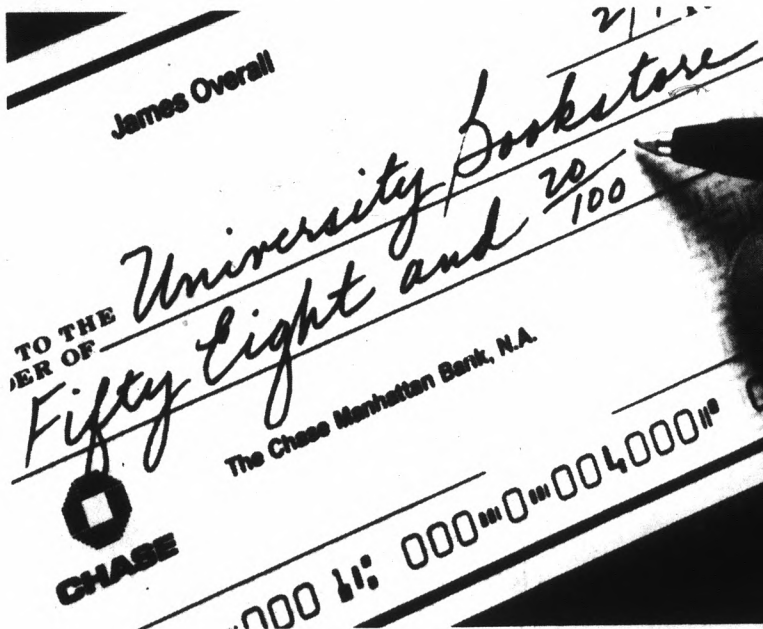
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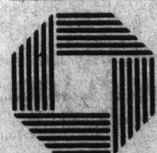
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CAMP 4/86

ORIGINAL DEFECTIVE

ARTS

Making it up: Faultline conquers improv

By Brian Dines

"April 15th has come and gone.
I'm still sittin' here with my 1040
long.

I stayed up all night just trying to
figure it out.

I look aloof, but I still have some
doubt.

I know this confusion. It's not
just my talk.

What makes it so embarrassing, I
work for H&R Block."

— Greg Proops singing a blues
improv about taxes.

Improv is what Faultline does,
and it does it well.

For its exploits in that difficult
comedy field, the team won the
1985 Cabaret Gold Award for Out-
standing Comedy Group. Two
nights a week they pack Lipp's Bar
and Grill. And to think it all began
at SF State.

Improv (improvisation) is a
strange business. It's like taking
steel and welding it without any
plans and somehow coming up with
a finished Maseratti.

The members of Faultline take
any suggestion from the crowd, a
single word, phrase or title, and in-
stantly, from their twisted, over-
active imaginations, they create and
act out a story.

Reed Rahlmann walks on stage,
garbed in a white scientist's smock
with a brain-fried test monkey, elec-
trodes still attached, spinning on his
finger.

Sandee Althouse enters holding
an unwrapped Hershey bar and



Faultline members (L-R) Sandee Althouse, Reed Kirk Rahlmann and Greg Proops stretch their over-active imaginations on stage at Lipp's Bar and Grill in San Francisco.

bumps into him.

"Hey, you got chocolate on my
monkey."

"And you got monkey on my
chocolate."

They lick the result.

"This is terrific."

Enter Mike McShane, who says,
"While two scientists were working
in a laboratory, they discovered
something amazing: creamy milk
chocolate surrounding pure Rhesus
monkey — Rhesus Monkey Butter
Cups. Regular and unscented."

SF State students formed Fault-
line in 1979. Cast members came and
went for the next two years until the
group solidified with its current
members.

The group held regular Thursday
night performances in Mary Ward

Hall Cantina from 1980 to 1982,
taking suggestions from a group of
students.

"It was good for us," said Greg
Proops, the group's director.
"Since we were mostly Theatre ma-
jors, it gave us a chance to work out
theatrically."

"It was fun, too. We had a regu-
lar crowd who'd come to see us and
many were our friends. Now it's a
little different: We have to be more
professional because the audience is
not a group of our friends."

For the 80th anniversary of the
big San Francisco earthquake,
Faultline did a special segment: true
stories from the quake.

The lights come up and McShane
portrays the obese Enrico Caruso,
just waking up.

"Oh, how nice. They've brought
fettuccine for breakfast. I think I'll
have breakfast in bed."

He reaches for the food, but
can't quite get it. He strains to slide
the plate over with his foot. That
doesn't work. Finally he stretches
his body as far as he can.

"If I can just get it . . . No," he
says, as he crashes to the floor.

The room starts to rumble and
the lights flicker.

"Oh no. Look what I have
started. I'm never coming back here
again."

Faultline's success stems from
the diverse personalities of its mem-
bers and the variety of their talents.
Proops, the group's leader, is the
used-car salesman of the group with
plenty of stage presence; Althouse

is the classic face of the group.
Rahlmann is a wild-looking
reminiscent of Marty Felder.
Brian Lohmann is a good im-
viser and straight man; Cathy A-
lio is a kind of teenager gone
sane; and McShane is a twi-
Pillsbury Doughboy.

The rest of the crew consists
one-man band, Jeff Nathan
who plays the keyboards,
guitar, and the technical direc-
Pat Conroy, who also writes for
group.

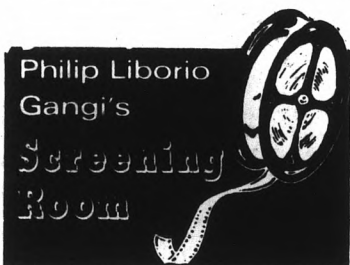
"We won our little war
Libya and aren't we proud?"
Proops, interacting with the au-
dience. "Perhaps we should buy
gan a ticket to Europe, huh?"

"We're a friendly improv
group," Proops said wryly.

During the hour-and-a-
show, only one intermission, Fault-
line did four improvs: a rap about
Lebanon, a blues song about ta-
a long musical about Sandinista
Disneyland and an adventure at
Pillsbury, where sourdough buns
gets invented. The rest of the show
was rehearsed sketches.

Asked if they use any kind
form or outline to create the
provs, Lohmann said, "A rule
would be so confining. The rule
we have is a story builds itself
however the sketch begins."

Faultline plays at Lipp's Bar
Grill on 9th and Howard, Thurs-
day and Saturday at 8:30 p.m. Ticket
go on sale an hour before the show.
Admission is \$6 Thursday and
Saturday.



Pryor is back as Pryor

"Jo Jo Dancer, Your Life Is
Calling," opening tomorrow at the
Northpoint Theater, is not autobio-
graphical, said Richard Pryor, the
film's star, producer, co-writer and
director. But with the many links to
Pryor's own life, the film obviously
is. The only question is to what
degree.

Pryor portrays Jo Jo Dancer, a
well-known entertainer who is rushed
to a hospital burn ward after an
accident involving cocaine, a situa-
tion similar to Pryor's own experi-
ence a few years ago. Near death,
Dancer looks back on his life and
what led up to his accident.

Through flashbacks, the film
spans four decades — from an only
child growing up in his grand-
mother's brothel in Illinois to the

accident in Dancer's California
mansion.

Making his directing debut,
Pryor has done a good job with a
superb cast that includes Debbie
Allen, Art Evans, Barbara Wil-
liams, Carmen McRae, Diahnne
Abbott, and Billy Eckstine. Unfor-
tunately, all of the time-spanning
scenes from Dancer's life appear
fragmented and squeezed into the
100-minute film. A longer version
would have definitely been an im-
provement.

What works best are many of the
early portions of the story. The
young Dancer (E'Lon Cox) returns
from school and feels uncomforta-
ble in his own home. With gentle-
man customers and the brothel's
ladies crowding his early life, he
depends on his grandmother
(McRae) for love and under-
standing. His mother is too busy
selling love.

Some years later, living at his
father's (Scoey Mitchell), house
with his young wife, Grace (Fay
Hauser), Dancer gets thrown out
after an argument with his father
over his decision to become a com-
edian. Leaving his wife behind, he
goes to Cleveland for a nightclub
job he was promised. When that
falls through, he does odd jobs until
a club singer, Satin Doll (Paula Kel-
ly), gives him his first break — op-

ening her act in a mobster-run
nightspot.

This is where Dancer is first in-
troduced to drugs. Being told that a
comedian needs "timing," he is
handed a red pill and told that it
will help him.

Later, when the club owners re-
fuse to pay him and the other per-
formers, he draws an unloaded gun
on the head gangster. Temporarily
saved from the mobster's revenge
by the police, Dancer makes a quick
escape out of town.

At this point, the story begins to
move at a much swifter pace. As a
big entertainer, Dancer marries
white, hip Dawn (Williams). Their
marriage ends quickly after Dawn
gets a little too free with her love at
a swinging booze and cocaine party.
Dancer quickly finds wife num-
ber three, Michelle (Debbie Allen),
but loses her with his drunken
rages.

Cutting from Dancer's memories
to his hospital bed, Pryor seems to
be apologizing to his fans for his
own life. When Dancer's doctor
looks over at his body and says,
"He lost his will to live, and I don't
know why," the audience also
begins to wonder.

The last half of the film is chop-
py and many key scenes lose their
impact. It is obvious that drugs and
alcohol brought Dancer to his



Debbie Allen (left) plays the third wife of entertainer Jo Jo Dancer (Richard Pryor) in "Jo Jo Dancer, Your Life Is Calling."

downfall but it is not established
why he turned to these vices.

Even with its flaws, "Jo Jo
Dancer, Your Life Is Calling," is an
entertaining film. Pryor, who gave

an embarrassing performance in the
recent "Superman III," is in fine
form here.

The soundtrack includes tunes by
Count Basie, Muddy Waters, Cha-

ka Khan, Mitch Ryder, Mar-
Davis, Gladys Knight, Mar-
Gaye, Herbie Hancock and
Spinners and helps move the story
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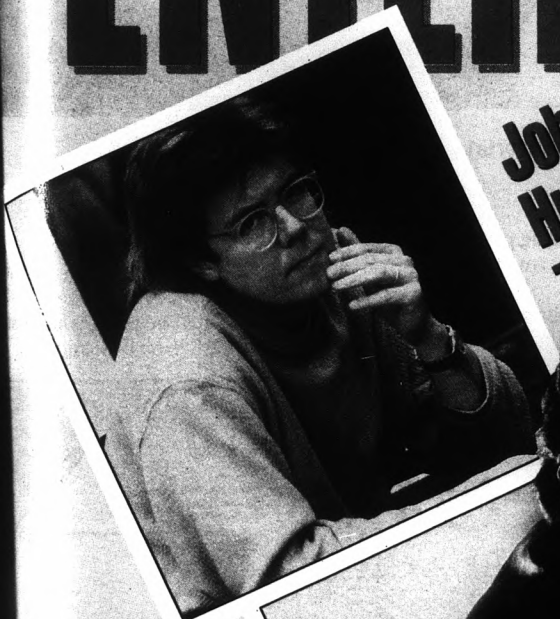
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Mitch Gaylord
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In "American Anthem"



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Sigourney Weaver
In "Aliens"

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SUMMER 1986

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FOCUS AWARDS

The deadline for the annual FOCUS Awards for student filmmakers is May 2, 1986. FOCUS is one of the most prestigious student film contests; past FOCUS winners include director Al Magnoli (*Purple Rain*) and John Fusco III, who won in 1984 for the screenplay for the current film *Crossroads*. Entry forms can be obtained from FOCUS, 1140 Avenue of the Americas, New York, New York, 10036. Phone: (212) 575-0270.

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(Above) Weather Report's Joe Zawinul has been called "a regular guy, who just happens to be a musical genius." After a year with Weather Report, he's out on his own with a solo album.

(Left) John Hughes has captured the imagination and the dollars of America's youthful filmgoers. Read our profile of the man who has become the filmmaker to the young. (Below) Hughes' newest film, *Ferris Bueller's Day Off*, about high schoolers who cut class for a day on the town, is just one of the exciting summer releases detailed in "Calendar."



SHORT SUBJECTS

ever there was one, now has its own board game. While we can't vouch that they've captured "all the action and excitement of the TV show," (as the manufacturer's promotions claim), we can tell you that their exhibit at the recent New York Toy Fair featured Crockett and Tubbs "look-alike actors" accompanied by a pair of bikini-clad "escorts."

HARD SELL

Speaking of marketing, even colleges are joining the bandwagon of aggressive salesmanship these days. Morningside College in Sioux City, Iowa is offering free room and board to applicants who rank in the upper 40% of their high school class, have combined SAT's of 1,000 or above and are not from Iowa

or its six bordering states.

The goal is to expand the college's reputation beyond its local area. "Few people beyond a one or two-hundred mile radius know who we are," said President Drs Miles Tommeraasen.

It looks like they really have something to sell. A national high school guidance counselors' periodical, *Lovejoy's Guidance Digest*, rated Morningside "the best kept secret in higher education today." Now, if they only took transfers...

WHO'S ON FIRST?

Elizabeth B. Hadden writes from Duke University challenging the University of South Carolina's claim to have the first student-operated cable television station. "Cable 13 is presently

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You probably know his music better than his name. The creative force behind the most popular jazz ensemble of the last decade shares his views on rock 'n' roll, the music industry and Sting

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By Jimmy Summers. In *Top Gun*, Tom Cruise plays a Navy flying ace who sets his sights on success as one of their elite fighter pilots, the *Top Gunners*.

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By Greg Placek. All the news about who's on tour, who's back in the studio and who's HOT!

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Making the Movies Young People Love

By Mark Christensen. From the *National Lampoon* to movie mogul, a profile of the man who is arguably today's hottest filmmaker.

14 ♦ SUMMER FILM PREVIEW

A roundup of the coolest films for hot summer evenings.

18 ♦ CALENDAR

Complete listings of upcoming major film releases, band tours, books and television features

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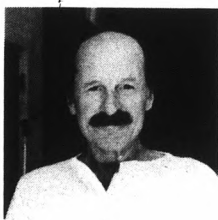


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in its tenth year of operation. It is a completely student-operated organization," said Hadden, chairman of the station.

The station broadcasts to all University dorm common rooms, bars, University-owned apartments and the Medical Center. Programming includes a weekly news and sports shows, intercollegiate athletics, a soap opera and a video year-book chronicling major events on campus during the year. Programs are also shown on the local cable company, reaching the whole Durham community. Over 150 students work on Cable 13. Any other challengers?



JOE ZAWINFUL

On Joe Zawinul's new solo album, "Dialects," he brings the folk sounds of the world into his jazz.

BY GREG PTACEK

Music fans know Joe Zawinul's music far better than his name. Mention Weather Report, and almost everyone calls them their favorite jazz band. Even those who aren't intimately familiar with their music know the tune of "Birdland," the hit single he wrote for the mega-album *Heavy Weather* (1977). Mention his name, and the response tends to be, "Zawin what?", except from those jazz aficionados who know to rank him with Miles Davis, Dave Brubeck and a handful of other modern jazz masters.

That's o.k. with Joe. He would much rather be a musician-artist than a musician-celebrity. Born in a Slavic town of 58 people in rural Austria, he's never left his roots, emotionally or intellectually. *Dialects*, his first solo album since co-founding Weather Report with Wayne Shorter, reflects his respect for farm people and their folk music, whether from Austria, Africa, Asia or Australia.

On a recent sunny California morning, Zawinul sipped coffee poolside at his Pasadena home on a hill overlooking the Rose Bowl. His house reflects his personality: down to earth, more comfortable than hip, pets everywhere.

He shared his thoughts on his album, the impending break-up of Weather Report, Sting as a jazz artist, rock 'n' roll, the future of jazz and the recording industry.

CEG: Why did you decide to make a solo album now?

JZ: I've wanted to make this album for 15 years, but my work with Weather Report always precluded it. When you put out an album, sometimes two albums, every year, there just isn't time. Several of the songs, though, I had written many years ago. It only took me two months to put it together. With Wayne [Shorter] doing his own album, it finally gave me an opportunity to do mine.

CEG: What's the future for Weather Report, now that you and Wayne Shorter are off on your own?

JZ: Weather Report has a new album coming out April 15. The band will probably tour between June and November, but we might have to bury the name. Wayne has his own band now and isn't part of Weather Report anymore. Wayne and I share the copyright for the name, so we probably can't go under that name. If we can't, then it's very likely we will call the band Weather Update.

CEG: What kind of research did you do to capture the international sound you've achieved on *Dialects*?

JZ: Absolutely none. The album is just my impression of the many peoples and places I have visited. I was not trying to imitate other culture's music. I don't even know any African or Japanese music. If it sounds authentic, it's because I'm a good listener. The music I created was based more on people's speaking patterns than anything else.

CEG: How are jazz and folk related?

JZ: To me, jazz is simply improvised rhythmic music with a heavy folklore background. Pure jazz is improvisation. All of *Dialects* is improvised; in fact, two of the tunes, "The Harvest" and "Zee Bop," are total improvisation—composed, played and recorded simultaneously. And all the others were improvised, but the sound of the original improvisation was not good enough, so I recorded them again. There was no master blueprint to the album. That would take the pure soul away. That would be like trying to prepare yourself to tell a girl you love her. How do you practice something like that?

CEG: How has rock 'n' roll affected your music?

JZ: To be perfectly honest, rock has never had any effect on my music, aesthetically. Certainly, there have been great rock musicians. Jimi Hendrix comes immediately to mind. But Weather Report was not influenced by them. We're really a traditional jazz band, in the sense of Ellington and Louis Armstrong, that continues to explore new territory.

I grew up as an accordion player, playing with gypsies and playing folk music. Folk music is in my blood and my bones, and therefore I love jazz. Rock 'n' roll used to be great, or at least some of it, but I honestly could not name five rock musicians that I like, that I consider to be excellent. My kids listen to that stuff, and I do like the Talking Heads.

CEG: What do you think of the recent synthesis of pop and jazz, say, for exam-

ple on Sting's *Dream of the Blue Turtles*?

JZ: He's more of a jazz musician than a rock musician. The Police invented their own brand of music and they've said they are very influenced by Weather Report. In one interview, Sting actually said he is trying to emulate my vision but in a song form with lyrics, etc.

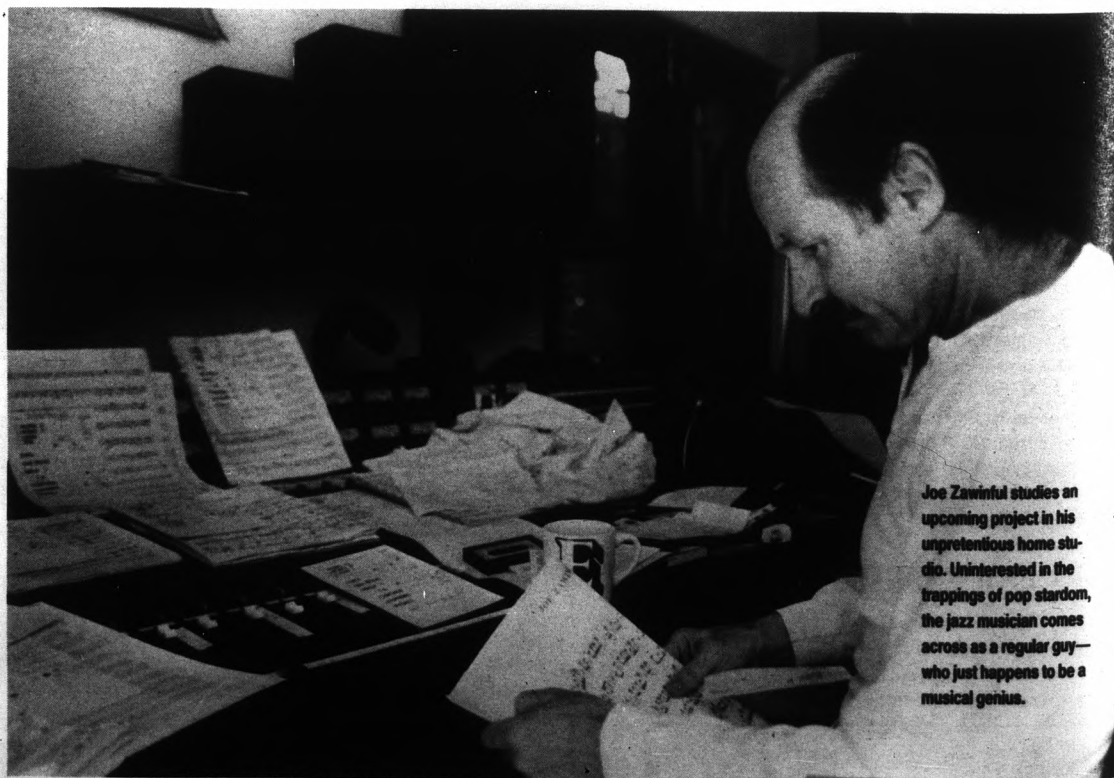
But pop musicians like Sting are so rare. If I were to work with him, I could make him into a superior jazz singer. He's got a great voice, number one. He's got really good rhythm concepts, he's a musician—a good bass player and he's got confidence. All the ingredients are there.

CEG: What's holding jazz back from reaching a wider audience?

JZ: The powers that control the recording industry don't want jazz to be great. If jazz becomes great, then what happens to all that other junk that so much time and money has been invested into? If you own a restaurant and you really think you've got a shot at making a lot of money by selling your version of junk food, you're going to ignore someone who tells you to serve really good food so that people know what it's like.

It's the same thing in the record industry. Most people who run the industry are in it because they like to listen to music, and it's an easy job. They have no qualifications. They get a big expense account and can take their favorite stars to lunch. And whoever shakes more hands is the most powerful.

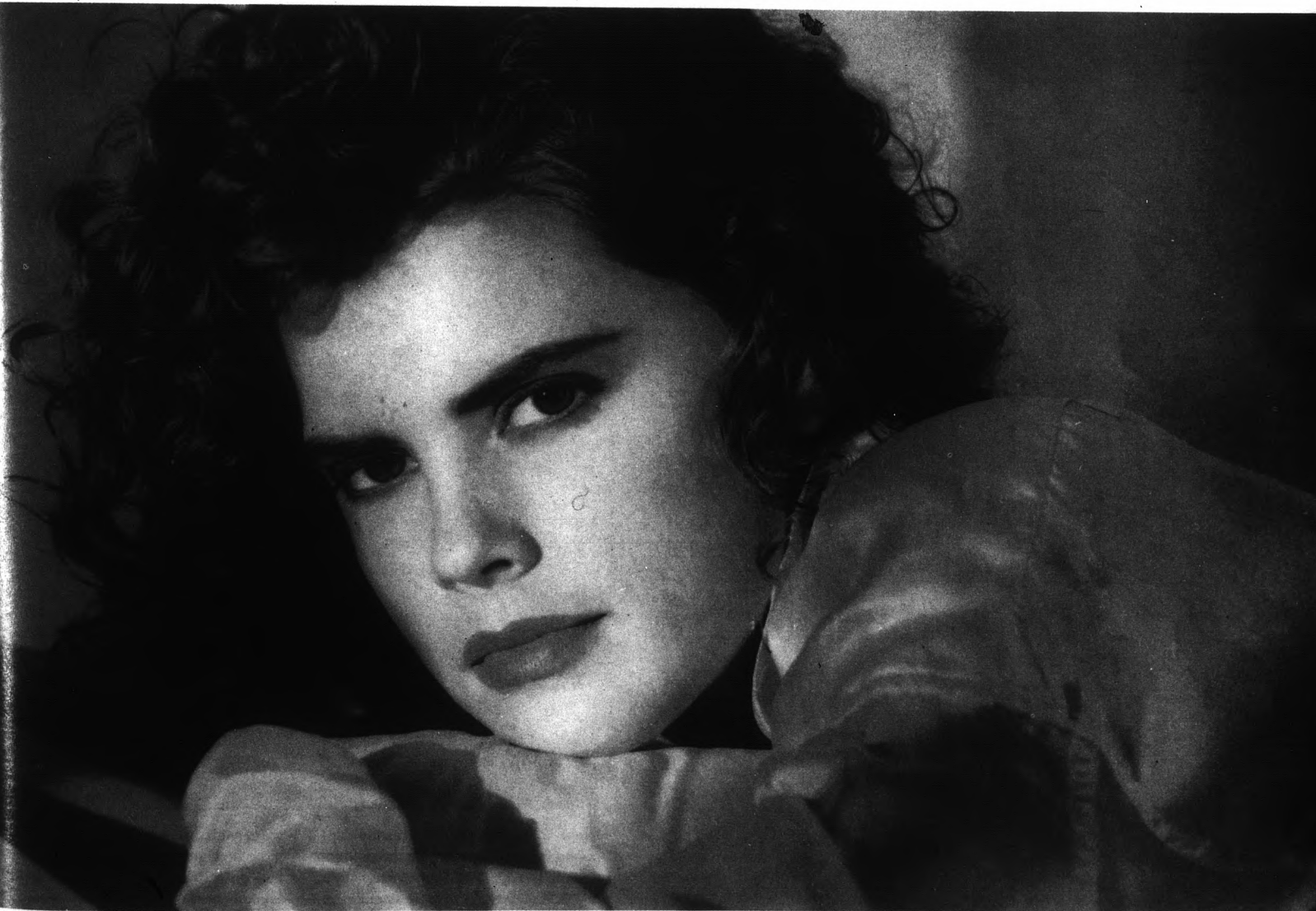
I was never a handshaker. I'm not interested in power lunches. I'd rather eat lunch here with my wife and kids. I am a musician. I don't need cocktail parties. ♦



Joe Zawinul studies an upcoming project in his unpretentious home studio. Uninterested in the trappings of pop stardom, the jazz musician comes across as a regular guy—who just happens to be a musical genius.

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(Right) In *Top Gun*, Tom Cruise plays a cocky Navy Pilot who doesn't like to play by the rules and who's so good, he might get away with it. (Below) Cruise confronts his rival (Val Kilmer, left), a by-the-book star pilot.

TOP GUN

BY JIMMY SUMMERS

When the time came to cast the part of *Maverick Mitchell*, the best young Navy pilot in the air, the producers of *Top Gun* had only one actor in mind.

That was Tom Cruise. With relatively few roles to his credit, Cruise has become one of the most sought after and popular young performers in motion pictures.

From his first appearance on screen in *Taps*, Cruise had a certain something that made him stand out from the rest of the crowd. By the time he starred in *Risky Business*, dancing in his underwear to the music of Bob Seger, the world knew it had a new star. Certain people just can't be held back from achieving success, and it seemed obvious that Cruise was one of those special people.

Now Cruise is playing a character that might be described in just the same way. Lt. Pete "Maverick" Mitchell is also a golden boy, but he's a golden boy of the sky. He's an F-14 fighter pilot who's been selectively chosen to participate in the Navy's prestigious Fighter Weapons School, or as it is known to the pilots, the *Top Gun* program.

The few who are privileged to be *Top Gun* students are chosen from the Navy's top air crews. Because the Navy's F-14 pilots already represent the best the Navy has to offer, the *Top Gunners* are the best of the best, the excellent elite. After an

intensive program that includes simulated in-air dogfights and hours of classroom study, the *Top Gun* graduates return to their commands and share their new expertise with the other crews in their squadron.

These aerial cowboys are a special



breed, a description most readily supported by the pilots. During the production of *Top Gun*, Tom Cruise met many a *Top Gunner* and one of them summed up his slightly immodest attitude about his line of work by saying "there are only four occupations worthy of a man: actor, rock star, jet fighter pilot or President of the United States." That's not the sort of statement you get from a shrinking violet.

It's also not an attitude that's overly tolerant with outsiders. But Tom Cruise managed nonetheless to earn the pilots' respect. Said one *Top Gun* pilot: "Tom took his role very seriously. He looked like a pilot, studied like a pilot and sometimes even partied like a pilot. Fortunately, for him, he still made the salary of a movie star."

The pilot Cruise plays in *Top Gun* is considered one of the best in the Navy's program. But *Maverick Mitchell* is achieving his success without necessarily playing by the rules. He prefers to fly by instinct, a notion that keeps him in hot

water with his superiors. He may win more dogfights than any other pilot, but he's only a few steps away from being booted out of the program.

Matters are only worsened when he falls in love with a civilian specialist assigned to the program. Playing Charlotte Blackwood, the forbidden love interest, is Kelly McGillis. You might remember McGillis from an even more complicated romance in *Witness*, when she played the Amish widow in love with Harrison Ford's Philadelphia detective.

Rounding out the cast are more of Hollywood's promising new faces. Playing *Maverick's* radar intercept officer—his one partner in the air—is Anthony Edwards of *Revenge of the Nerds* and *Gotcha*. Playing his chief competition for the distinction of top *Top Gunner* is Val Kilmer of *Top Secret* and *Real Genius*.

Also in the cast are Tom Skerritt, playing the *Top Gun* commanding officer and Michael Ironsides, playing the *Top Gun* instructor.



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MUSICAL NOTES



Inside Track



Quick Takes . . .

The long-standing feud between former roommates Prince and Andre Cymone seems to have ended. The boyhood friends recently united on stage in St. Paul for the first time since Cymone left Prince's band five years ago. Prince went to Minneapolis to see Mazarati debut their new album because the group is on his Paisley Park label. Before the end of the night, both he and Cymone were playing with the band and reportedly returned to Prince's warehouse after the gig, where they jammed until 7 a.m. . . . a-ha has turned down a million-dollar offer from Vidal Sassoon to do TV commercials in America. The Norwegian group, worried about its image as all fluff and no stuff, will endorse only a music-related product, if any at all . . . Clarence Clemons was ready to accept a major product endorsement deal until Bruce Springsteen urged him to decline. The Boss apparently doesn't want the E Street Band's image sullied with advertisements . . . Paul McCartney has withdrawn from the lawsuit the other surviving Beatles and the estate of John Lennon have against their record company, Capitol/EMI. Could it be because McCartney signed a very lucrative deal with the record company last fall? The suit claims that Capitol owes the Beatles some \$30 million in royalties and asks for another \$50 million in punitive damages and attorneys' and accountants' fees . . . U2 have announced they will make themselves available to Amnesty International in 1986 for fundraising projects . . . Heavy metal stalwarts Iron Maiden and W.A.S.P. have produced anti-drinking and driving bumper stickers. (Both groups are selling them.) . . . Joan Jett, Jackson Browne and the Gregg Allman band are the latest to lend their names in support of the campaign started by Bruce Springsteen and John Cougar Mellencamp against the closing of a 3M plant in Springsteen's hometown, Freehold, New Jersey. . . . Dionne Warwick's single, "That's What Friends Are For,"

has raised half a million dollars for AIDS research . . . Bob Geldof has signed a deal to write his autobiography, scheduled for release in May. The "Live Aid" organizer was a former rock journalist before beginning the Boomtown Rats. In a recent poll of British youth, Geldof was picked as their favorite choice for Prime Minister . . . MCA Records and basketball superstar Kareem Abdul-Jabbar have officially announced their partnership. The Laker star, known for his extensive jazz record collection, will serve as a talent scout recruiting new and established artists. Kareem's father was a jazz musician . . . In a similar capacity, Foreigner bass player Rick Wills has joined Westwood One as the radio network's East Coast director of talent acquisitions. Wills says accepting the position will not compromise his work with Foreigner . . . Two critically acclaimed groups, The Australian Crawl and Canada's Headpins, have called it quits after disappointing record sales of their last albums in the U.S. . . . And now the rock 'n' roll real estate report: Simon Le Bon is building a \$3.6 million home in an exclusive district of London, where he'll live with his new bride Yasmin Parnah. Billy Joel and Christie Brinkley bought the floor under their penthouse apartment on Central Park South in New York City in order to install a full-size swimming pool . . . Debbie Harry, Joey Ramone, William Burroughs, Laurie Anderson, Run DMC, Suzanne Vega and David Johansen appeared recently at the Limelight Club in New York City to raise money for what the organizers hope will

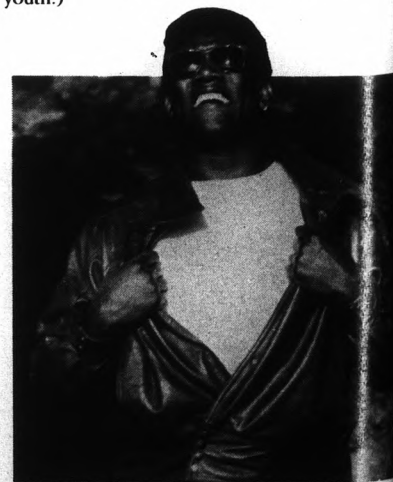
become the "rock 'n' roll Library Of Congress." Envisioned as a resource center for both scholars and fans alike, The Archive of Contemporary Music hopes to become a repository for notable record collections. Unlike a book collection, which can be left to a university, organizers David Wheeler and Bob George note there is no place to will a music library. "One of our catch phrases is 'We want your records when you die,'" says Wheeler . . . Two new studies of rock music were recently released. The first, conducted by The Associated Press, found that, while a majority of American adults enjoy rock, they think it corrupts the young. (We should only begin to worry if a poll ever concludes that American adults believe rock DOESN'T corrupt youth.)

(Left) Kareem Abdul-Jabbar sky-hooks his way to MCA Records as jazz talent scout. (Bottom, left) Pretty-boy Prince collaborates with his father on two songs for his upcoming album. (Center, top) The E Street Band's saxophonist Clarence Clemons can make videos with Jackson Browne and Daryl Hannah, but advertisements are a no-no according to Bruce. (Center, bottom) Matrimony and motherhood make Chrissie a happy lady. The Pretenders are back in the studio.

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JOHN HUGHES:

Making the Movies Young People Love

BY MARK CHRISTENSEN

Director-writer-producer John Hughes, known for his uncannily sensitive and on-the-mark portraits of high school teenagers in *The Breakfast Club* and *Pretty in Pink*, cuts class for a day on the town in *Ferris Bueller's Day Off*.

Ferris Bueller's Day Off, says John Hughes, "is about this high school kid who cuts class and goes to the big city for the day with his best friend and girlfriend. But, it really is about personal freedom and how different things are when you have decided for just one day to be free."

Hughes, world class creator and cutter of films ranging from *Mr. Mom* to *Sixteen Candles* and *The Breakfast Club*, is perched on the edge of a long grey couch at his offices at Paramount Studios in Hollywood. With the exception of Stephen Spielberg, no recent young filmmaker has enjoyed such speedy success. During the past three years or so, his efforts have made hundreds of millions of dollars and displayed the comic verve and range of a Charlie Chaplin or Woody Allen. Just by

making movies about kids.

Some, like *The Breakfast Club*, are tightly choreographed, literate ballets. One or two others, like the *National Lampoon's Summer Vacation*, may have had their most crucial scenes conjured on the back of a cocktail napkin.

But, mostly, Hughes' work is ambitious, smart, riveting and funny. And no current movie maker is as good at mixing belly laughs with heart and compassion. *Ferris Bueller* is his latest.

"It's about freedom from worry. Ferris doesn't worry, doesn't sweat anything. It's also about a change in reality. If you've ever stayed home from school or work for reasons other than being sick, you see how different the world looks."

Hughes looks far less like the stereotypical tanned Hollywood mogul than,

say, a rather bookish member of an English rock band. Tall. An explosive mane of long, dark blond hair. Glasses. A black cloth coat, thoroughly wrinkled silver slacks and a white shirt with sleeves so long that his cuffs touch his knuckles.

"I'd much rather be a musician than a movie maker, but I'm just about tone deaf. To me, tuning a guitar correctly is one of the world's major mysteries." Nevertheless, his aggressive use of new music has become a stock in trade. "Simple Minds sold 50,000 albums until 'Don't You' broke on *Breakfast Club*.

"But there will be a change with the music on *Ferris*. What I want to do is use a big sound, a state of the art production using edge bands that press the envelope—or whatever the space people call it—bands like Zig-Zag Sputnik, then, couple that with a more accessible sound.

"I want to focus my movies on bands who have the right to be heard by the great Top Forty masses. New stuff. Because, like, when I go to Chicago, I listen to three stations and get nothing but Santana and 'Layla.' It's like somebody fell asleep on the 1972 button."

A former writer for *National Lampoon*, Hughes left the magazine several years ago to write what are popularly perceived as "teen flicks," a realm previously dominated by big breasts, beer drinking and fart jokes. His efforts (usually) to elevate the genre have made for films that recreate adolescence with an energy, inventiveness and exactitude that can be drop dead eerie.

Who can forget Anthony Michael Hall in *Sixteen Candles*, the kid with the spidery hands and concave chest who, while wooing Molly Ringwald, allows, somewhat parenthetically, that his social status in the school is insured by the fact that he is "king of the dipshits." Or, later, when he wakes after a drunken night of evident-debauchery and de-virginizing with his high school's brassiest sexpot, the new, rather blithely unanchored Hall asking her, "Did I enjoy it?"

Hughes' enthusiasm for these kinds of shenanigans is surprising in light of the fact that his own adolescent experience was not idyllic. "In high school, I was a serious outcast, a laughingstock. I took it. I took it and I thought, 'I'll show you; I'll show you.' This was, like, in 1967.

"I went to a jock-y school. We had a serious dress code. I almost didn't graduate, because my hair touched my collar."

"Back then, I wanted to be Picasso, Michelangelo, James Joyce or Bob Dylan. That's where I took my solace. People would make fun of me, and I'd think, 'That's okay. Picasso would like me.' I'd come home at night, and I'd sit at my window and put on my albums and read my British music magazines. I didn't want to belong, because I couldn't belong."

"The guy who was the teacher in *Breakfast Club* was my gym teacher. He didn't like me because of my hair, so he flunked me senior year in gym, which meant, to graduate, I had to take double gym and health. You know, sit in class and look at VD-ravaged genitals and slide shows about how to brush your teeth."

Were other characters in his films taken directly from experience? "Yeah. The jerk rich kid in *Pretty in Pink*. I had a guy like him haunt me all the way through high school. Money to burn. His older brother had an Alfa, the big nice one, and parked it outside with the top down in the rain. I would walk by and see the rosewood buckling on the dash. I couldn't understand how kids could live like that. I just wasn't part of that world."

And college was scarcely an improvement. "I hated it intensely. I was enormously homesick and felt completely displaced... I went to college in Arizona, a big party school, a big fraternity school. The anti-war movement was very small, and the cops were very tough..."

"I was desperately in love with my wife, who was then my girlfriend. She was still in high school. I spent \$1,000 first semester just on phone bills.

"I had problems with the social nature

of the school. I wasn't a fraternity type. And I had a knack for attracting hostile authority figures. I mean, during the Revolutionary War I would have been over at Tom Payne's house saying, 'Hey, let's get some boats, cross the Atlantic and make them live under US for a while.' Finally, after two or three and a half years, Hughes got a belly full of academia and, on hearing John Lennon's "Working Class Hero", decided to head back home.

Conditions did not improve immediately. "Nancy and I—she was 20, I was 21—lived in a converted boxcar. The rent was only \$110 a month. But, we couldn't make it and ended up living in my parents' basement for eight months." But things got better. After failing the "writing tests" of half the ad agencies in Chicago, he got a job at Leo Burnett where he finally found a niche.

"I went to work in the day and came home in the dark. I started at \$8,500 a year, doubled my salary within six months and doubled it again a year after that. I just kept eating up bosses. One time the guy above me did an ad the company didn't like. I asked for a shot at it and stayed up all night doing sixteen variations on the idea I had. They liked one and, the next thing I knew, I had his job. I was a creative director at 25 or 26."

Then came *National Lampoon*, where Hughes filled upwards of 120 magazine pages a year with stories like "Sexual Harassment: How to Do It." The rest, as they

say, is history.

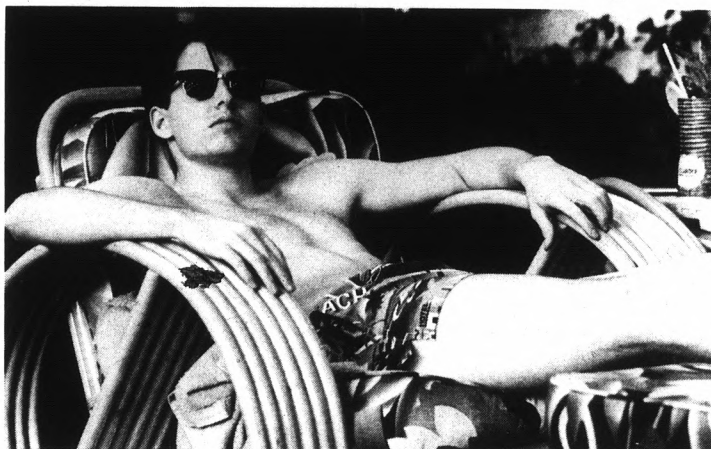
So, has success changed John Hughes? Evidently, not much. Hughes still spends as much time as possible back home in Chicago. "I still own a house there. I just put a new roof on it, so, if there are winos living there while I'm gone, they won't get wet. I don't mix much socially out here. I've only gone to two so-called 'Hollywood' parties in my life, one because P.J. O'Rourke made me, and the other because it was an MTV premiere for *Pretty in Pink*."

Big Money doesn't seem to interest him either. "I've got a business manager I haven't seen in a year and a half. Basically, I know I'm better off now because I can afford to buy lots more records."

But what about the future? "I'd like to have my own building, my own operation. I'm not that nuts about movie lots. I'd like to write a book, maybe a novel, but I don't think I've mastered that form yet. I'd love to do some 9,000 page thing."

"I've got another film scheduled to start shooting this summer, *Some Kind of Wonderful*. It's college, my first foray into college. It's about the difference between the first year and the last, the struggle for dignity and identity."

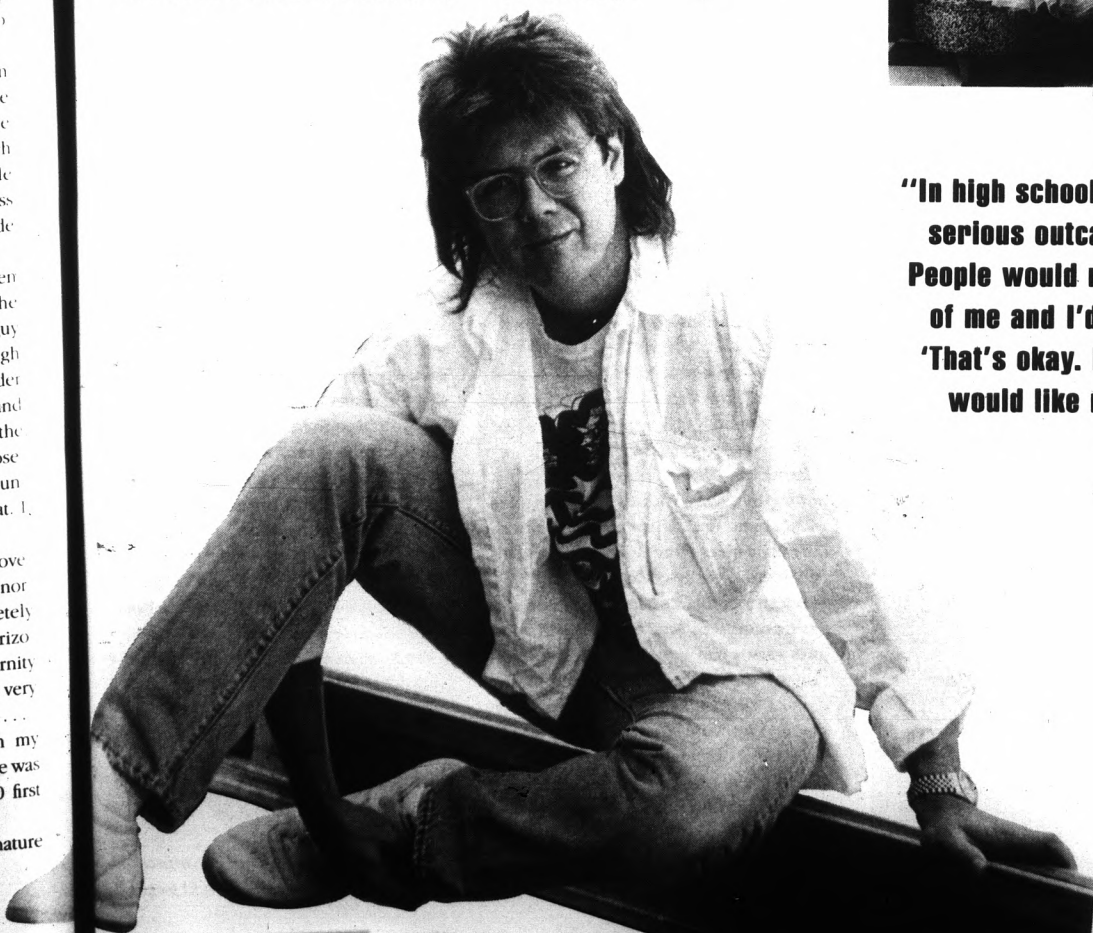
"Right now, I'm making two movies a year with very direct involvement. But I could do three a year, produce two and direct one. The thing is, I've got a million ideas. It's choosing which ones to execute that's tough."



Above: As the class-cutting lead in *Ferris Bueller's Day Off*, Matthew Broderick indulges in some serious relaxation. Hughes describes his film about the high schooler's day on the lam as "about personal freedom," and "a change in reality. If you've ever stayed home from school or work for reasons other than being sick, you realize how different the world looks."



Left: Annie Potts, who stars as a funky record store manager, relives some of her senior prom memories with Molly Ringwald in *Pretty in Pink*. Below: Andrew McCarthy (Left with *Pretty in Pink* costars Molly Ringwald and John Cryer) plays the "jerk rich kid" inspired by a real-life Hughes high school classmate who parked his Alfa "outside with the top down in the rain. I would walk by and see the rosewood buckling on the dash."



"In high school, I was a serious outcast... People would make fun of me and I'd think, 'That's okay. Picasso would like me'."



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SUMMER FILM P R E V I E W



Ted Danson (right) and Howie Mandel play sidekicks down on their luck in *A Fine Mess*, a zany comedy inspired by a classic Laurel and Hardy short.

A FINE MESS

Laurel and Hardy would be pleased. The bumbling silliness of the historic comic duo is the inspiration for director Blake Edwards' new film, *A Fine Mess*, starring Ted Danson and Howie Mandel as two equally bumbling ne'er-do-wells.

Laurel and Hardy would seem to be a natural for the director who, with Peter Sellers, created the modern master of bumble, Inspector Clouseau, in the *Pink Panther* films. Indeed, "They were Blake's favorite comedy team," commented co-star Mandel.

Although loosely based on a classic short by the comic legends, *A Fine Mess*, "is more of an homage," said Mandel. "It

was originally called *The Music Box*, which was the famous Laurel and Hardy short with them trying to get a piano up a flight of stairs. But this movie is a completely original story. It's very physical comedy, wacky, with chases—I guess it has a little piece of every one of their movies in that sense."

"I play Dennis Powell, a roller-skating hamburger stand waiter who's been working his whole life to save up for his own fast-food restaurant. Ted Danson plays his buddy, a movie extra whose dream is to become a big star. This story is about the "fine mess" he (Danson) gets us into when he sees something he's not supposed to see."

John Carpenter turns his weird sensibilities to Chinatown in *Big Trouble in Little China*. Kurt Russell (second from right) stars as an adventurer who helps a friend (Dennis Dun, second from left) find his kidnapped wife.



BIG TROUBLE IN LITTLE CHINA

Welcome to dinner in Chinatown in John Carpenter's *Big Trouble in Little China*. After you finish the tea and the dim-sum, how about a stroll through the underworld, with such exotic attractions as the "Room of the Upside-Down Hell" the "Honorable Hall of the Infernal Judge?"

You'll know you're in big trouble when you bump into Jack Burton (Kurt Russell) and his pig hauling truck, the Pork Chop Express. Jack is helping his friend Wang Chi (Dennis Dun) recover his lost green-eyed bride kidnapped by Lo Pan (James Hong) and his fiendish thugs.

Aided by Gracie Law, a sensuous attorney played by Kim Cattral, and Egg Shen (Victor Wong), a clairvoyant bus driver, Jack and Wang enter an imaginary underworld ruled by Lo Pan. According to legend, Lo Pan is a cold-blooded spirit imprisoned in hell by the First Emperor of China, who can only regain his virility by coupling with that one-in-a-million green-eyed woman.

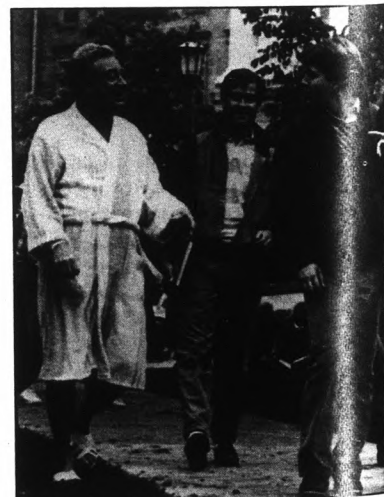
Pretty kinky, huh? *Big Trouble* starts off as an action-adventure-comedy, shifts into high gear as bizarre circumstances mount and winds up as a kung fu-monster-ghost story. Whew!

"It's an ensemble piece, and it's very complex," says Carpenter, who is famous for his low-budget, gripping thrillers like *Halloween* and *Christine*.

However, *Big Trouble* is a \$25-million production, filmed mostly in Los Angeles with a great deal of special effects from fiery explosives to an 8-foot human skull which emits eerily-colored smoke.

But stripped of its haunting facade, the basic premise of *Big Trouble* is still good guys versus bad guys. This ancient tradition of story-telling "goes back to the days of Ulysses and Shakespeare," Carpenter says. And, though it may sound simplistic, Carpenter believes that's the key to every one of his films: sheer fun intertwined with subtle messages.

—Albert Pang



Will Rodney Dangerfield (left) finally get some respect? Maybe in his new film, *Back to School*, where he plays a businessman who goes back to college.

BACK TO SCHOOL

"A movie's hard," says Rodney Dangerfield, his long-doleful face looking more sorrowful than ever. "When you're telling jokes to a camera, you don't get much of a response. Know what I mean?" It's not much solace to a man who's used to making millions laugh that the cameraman and the boom operator are trying to keep from falling down with laughter while filming *Back to School*, Dangerfield's latest movie.

"They're laughing because they weren't expecting that," says director Alan Metter. "Rodney makes up material all the time. I leave at the end of the day, exhausted from shooting. He goes home to polish jokes and continue to work."

In *Back to School*, Dangerfield plays a self-made millionaire who signs on as a freshman at college in order to help his shy son through a bad time. It's a comedy of errors with Dangerfield triumphing in spite of himself amid the usual complement of rapid-fire one-liners.

—Joan Goodman

(Summer Film Preview continues on next page) ▶

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THE LITTLE SHOP OF HORRORS

Just when you thought it was safe to go back to the greenhouse... along comes *The Little Shop Of Horrors*, with Audrey II, its people-eating plant. Director Frank Oz (of Muppets fame) says cheerfully, "By the time we're finished, the entire cast is eaten. I know a lot of directors will envy that."

You probably would love Audrey II, if you could see her, but, until the movie is released, she's being kept under wraps. "All I can say is she sings, she dances, she dials the phone, and she eats people," says Lyle Conway, her designer. Those who have seen her say she starts out small and sexy, and, fed human beings, grows to truly huge proportions.

Audrey II first proved her popularity in the original *Little Shop*, a low-budget Roger Corman film made 25 years ago. ("We spent \$40,000 on ours," says Corman ruefully. "This one is \$20 million.") Four years ago, *Little Shop of Horrors* was resurrected as an off-off-Broadway musical comedy. Its success encouraged Warner Bros. to reprise it on film.

"It's not a big, splashy Hollywood musical," says Henson. "The music is an integral part of the story and moves the plot forward. We haven't opened up the plot so much as we've enriched it."

The action takes place in Mushnick's Flower Shop in a rundown part of town. Seymour (Rick Moranis), a nerdy floral assistant, buys a strange little plant and names it for his girlfriend Audrey.

Having no awe of the Hollywood star system, the plant snacks happily on cast members Steve Guttenberg, Bill Murray, Paul Dooley, Vincent Gardenia, et al—though not necessarily in that order.

—Joan Goodman

CLUB PARADISE

"None of us could wait to get down on location," says Twiggy, who stars with Robin Williams and Peter O'Toole in Harold Ramis' (*Ghostbusters*) new film *Club Paradise*.

"I had just come from a film set in England, where it was freezing cold," said the actress and former model who set the style for London's swinging sixties. "We all were so glad to be in the sun, we would have played the phone book. As it turned out, it was a very, very funny script, so we were lucky in all ways."

Club Paradise is a comic mixture of romance, revolution and seedy resorts, written by Ramis. "It also includes a smarmy Englishman, which I play," says Simon Jones (*Hitchhiker's Guide to the Galaxy*, *Brideshead Revisited*). "It's a

small but nasty part, and I liked playing it, especially in Jamaica.

"Robin Williams plays the good guy. He's a fireman from Chicago who wisely decides he's had enough of cold and snow and fighting fires. He comes to Paradise, where he not so wisely decides to invest in a rundown resort hotel with Jimmy Cliff, who is having trouble with the local corrupt politicians. Along the way, Robin manages to attract the cook and first mate of my yacht to his enterprise. Since the mate is Twiggy, you can understand my deep resentment."

There's Peter O'Toole's sun-drenched Governor General, who hates to have his cushy life disturbed. And there's his girlfriend, a travel writer who wants to report on world events and sees her destiny in an island revolution.

"In fact, things were so complicated," says Simon Jones, "that Harold was the only one who knew what was going on."
—Joan Goodman

ALIENS

A summer film promising to be a special effects extravaganza is *Aliens*, sequel to 1979's monster hit, *Alien*. It brings back Sigourney Weaver as Ellen Ripley, sole survivor (with her cat) of the original.

It's seventy years after the events of *Alien*. Ripley is horrified to learn that the planet that held the alien derelict and eggs is being colonized. No one will believe Ripley's story... until contact with the planet is mysteriously lost. Sent back with a contingent of tough space marines led by Michael (*The Terminator*) Biehn, Ripley finds hordes of the toothy terrors and faces down their termite-like Queen in a finale that could make *Rocky IV* look like a patty cake contest.

—Michael Mayo

In *Aliens*, you find out why the title of this sequel to *Alien* is plural. Sigourney Weaver (center) returns as the self-reliant Ellen Ripley, sole survivor of the first film. Michael Biehn (left) co-stars.



AMERICAN ANTHEM

Combine a dazzling palette of colors, pulsating rock rhythms and music video stylistics, and the result is *American Anthem*, director Albert Magnoli's follow-up to the smash success, *Purple Rain*. The arena this time is the sport of gymnastics, where conflicts between relationships, goals and the competition provide the drama.

Olympic gold medalist Mitch Gaylord makes his motion picture debut opposite Janet Jones, the lithe young actress who burst on the movie scene with *The Flamingo Kid* and *A Chorus Line*.

Steve Tevere (Gaylord) faces a coming of age conflict (What an original concept for a youth film!). As he is launching his career in gymnastics, his father is laid off and he loses the strength and moral support he has known throughout his teen years. Enter Julie (Jones) an attractive, talented gymnast who has left her family and ventured West to challenge herself

competitively and emotionally. Together they work toward their mutual goal—the U.S. Gymnastics Championships and a shot at the Olympics.

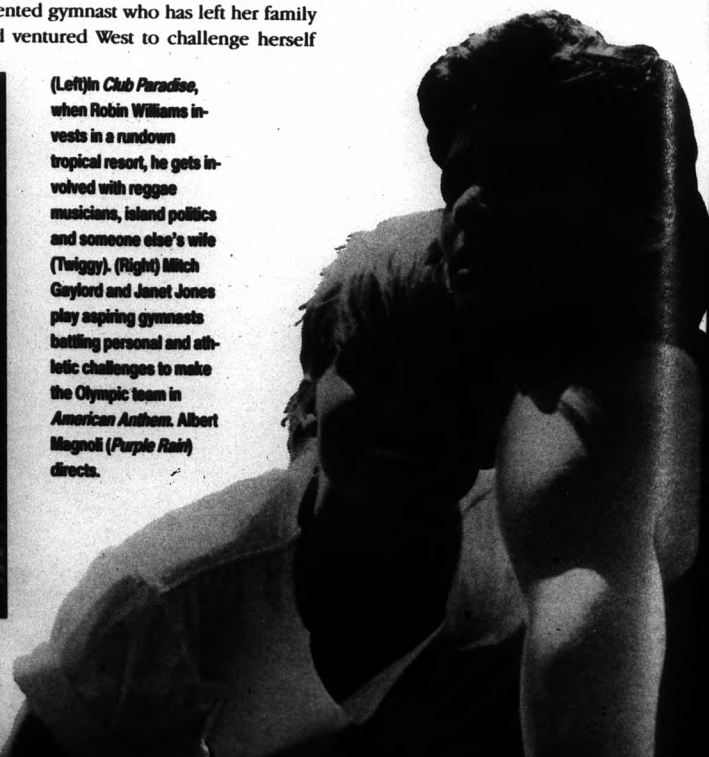
These events provide the setting for the film's climactic finale, a spectacular display of vaults, twists, flips and all-around agility which features more than 100 top-level gymnasts from around the globe. Included in this group are world champions Steve Elliott and China's Li Yuejia, and an additional seven members from the U.S. National team and two members of the Canadian National team.

American Anthem, filmed entirely on location in Phoenix and the aspen groves of northern Arizona, features vibrant visuals edited to the tempo of an incredible soundtrack, and offers sport fans a chance to watch some fine gymnastics.

—Vic Davis



(Left) In *Club Paradise*, when Robin Williams invests in a rundown tropical resort, he gets involved with reggae musicians, island politics and someone else's wife (Twiggy). (Right) Mitch Gaylord and Janet Jones play aspiring gymnasts battling personal and athletic challenges to make the Olympic team in *American Anthem*. Albert Magnoli (*Purple Rain*) directs.



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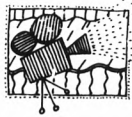
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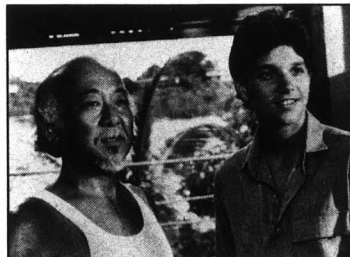
Getting accurate dates from hectic Hollywood is tough; all release dates and tour schedules are subject to change.



FILM OPENINGS

MAY 2 ♦ JO JO DANCER, YOUR LIFE IS CALLING—A hot black comic is forced to re-evaluate his life when he is nearly killed by his involvement with drugs. Sound familiar? The star, director, writer and producer is Richard Pryor. Now does it register?

MAY 2 ♦ BLUE CITY—This week's brat pack movie stars Judd Nelson as a rebellious kid who returns to his hometown and discovers someone has killed his father. It's up to Judd and his young sister, played by Ally Sheedy, to find the murderers.



Martial arts men Pat Morita and Ralph Macchio are alive and kicking in *Karate Kid II*.

MAY 9 ♦ COBRA—Sylvester Stallone and Brigitte Nielsen—the Richard Burton and Elizabeth Taylor of the '80s—star in this detective thriller about the search for a serial killer.

MAY 16 ♦ A FINE MESS—This film started as a Laurel and Hardy short called *The Music Box*. For his new version, director Blake Edwards added stars Ted Danson and Howie Mandel, some manic gangsters, lots of slapstick and several dozen complications, and came up with a full-length movie. If it's half as funny as Stan and Ollie's original, it should prove to be anything but a mess.

JUNE 6 ♦ BIG TROUBLE IN LITTLE CHINA—Kurt Russell discovers there's a very scary world existing beneath Chinatown in his John Carpenter adventure.

comedy that's promising to include everything from kung fu to killer ghosts.

JUNE 13 ♦ BACK TO SCHOOL—Rodney Dangerfield is the owner of a chain of Tall and Fat shops. He decides to become even more well-rounded by returning to school to continue his education.

JUNE 18 ♦ CLUB PARADISE—This comedy about a singles resort stars Robin Williams, Peter O'Toole, Rick Moranis, Eugene Levy, Twiggy and Andrea Martin, and was directed by Harold Ramis (*National Lampoon's Vacation*). With a group like this, it would be hard NOT to be funny.

JUNE 20 ♦ LEGAL EAGLES—Robert Redford's first movie since *Out of Africa*, Debra Winger's first movie since *Terms of Endearment*, director Ivan Reitman's first movie since *Ghostbusters* and Daryl Hannah's first since... well, since the Clarence Clemmons/Jackson Brown video. It's a murder/mystery/comedy set in the New York law and art scenes.

JUNE 20 ♦ THE KARATE KID, PART II—The friendship between the teenage boy (Ralph Macchio) and his wise old karate instructor (Pat Morita) continues as the pair travel to Okinawa for more martial arts competition and a chance for the old man to face his memories.

JUNE 27 ♦ LABYRINTH—David Bowie is one of the few humans in this fantasy adventure from Muppet creator Jim Henson. There's no Kermit or Miss Piggy, but Henson and company have created a whole new world of other characters (so clear off your toy shelves, storeowners).

JUNE 27 ♦ AMERICAN ANTHEM—Olympic gold medalist Mitch Gaylord returns to the world of gymnastics, but this time as an actor who plays a young man trying to compete while dealing with peer, coaching and parental pressures. Janet Jones plays his girl, and Albert Magnoli—who helped Prince film *Purple Rain*—is writer and director.

JUNE 27 ♦ RUNNING SCARED—Billy Crystal and Gregory Hines play—of all things—"rugged undercover cops" in this action comedy set in the badlands of Chicago.

JUNE 27 ♦ RAW DEAL—When will those bad guys ever learn? You just don't cross Arnold Schwarzenegger. Here he deals with Chicago mobsters. Guess who's left standing?

JUNE 27 ♦ RUTHLESS PEOPLE—Bette Midler stars as a kidnapping victim no one wants—not her millionaire husband, not her hapless kidnappers, no one. Seems she's a bit hard to get along with (not Bette!). Danny DeVito and Judge Reinhold co-star. The directors are the loons who created *Airplane!*: Zucker, Zucker and Abrams.

JULY ♦ HEARTBURN—The intriguing star pairing of Meryl Streep and Jack Nicholson would probably make a movie in



Kelly McGillis (*Witness*) and in-training navy fighter pilot Tom Cruise combine forces in *Top Gun*. Although Cruise is in a risky business, he gets serious for this flick.

teresting if it consisted of readings from the phone book. In this case, however, there's an actual story, and it's an adaptation of Nora Ephron's (unofficial) autobiographical comic novel about the breakup of her marriage to journalist Carl Bernstein.

JULY ♦ SHORT CIRCUIT—Haywire wiring turns a military robot into an AWOL peace activist. Steve Guttenberg is the scientist on the robot's trail and Ally Sheedy is the mechanical rebel's new friend.

JULY 2 ♦ THE LITTLE SHOP OF HORRORS—First it was a low-budget movie. Then it was an off-Broadway musical. Now it's a big-budget movie musical. It's the story of a nerdy flower shop employee and his people-eating plant which eats and eats until it has swallowed most of the cast. Rick Moranis stars, and Steve Martin and Bill Murray have cameos.

JULY 2 ♦ PSYCHO III—Last time we saw Norman Bates, he was giving his

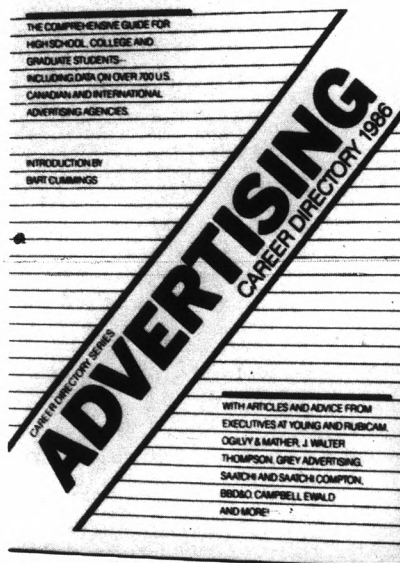


Far Left: Daryl Hannah sitting pretty in Ivan Reitman's new romantic action comedy, *Legal Eagles*. Left: George Lucas, David Bowie and Jim Henson combine artistic energies in the fantasy adventure, *Labyrinth*.

ANDY SCHWARTZ

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CE

mother a love pat on the back of the head with a shovel. In this latest outing as both director and star, Anthony Perkins—Norman is back at the front desk of the Bates Hotel and ready for business.

JULY 18 ♦ ALIENS—You knew it wasn't over yet, didn't you? In this sequel to *Alien*, Sigourney Weaver learns why the title is plural when she returns to Earth and discovers she and her cat haven't been traveling alone.

JULY 25 ♦ UNDER THE CHERRY MOON—Prince now becomes a film director (the rumor that he's running for the U.S. Senate in Minnesota has been denied). This time around, he portrays a piano player in 1930s Paris.

JULY 25 ♦ OUT OF BOUNDS—Anthony Michael Hall gets serious, playing a young man who's chased by police who won't believe that he hasn't committed a crime. (What about *Weird Science*?)

MAY 16 ♦ SWEET LIBERTY—If you haven't seen Alan Alda for a while, it's because he's been writing, directing and starring in this comedy about an historian who's trying to keep his patience with the filmmakers who are producing a movie from one of his books.

MAY 21 ♦ THE MANHATTAN PROJECT—A teenager gets carried away in his pursuit of a good grade when he builds his own nuclear bomb for science class. John Lithgow is one of the co-stars.

MAY 23 ♦ TOP GUN—Tom Cruise is the lead fly boy in this rousing drama about the young men who train to be Navy fighter pilots. Cruise is joined in the air by Anthony Edwards and Val Kilmer.

MAY 23 ♦ POLTERGEIST II: THE OTHER SIDE—They got rid of that TV set and moved to Arizona, but those darned ghosts just won't leave them alone. The original cast returns for more thrills and chills.

JUNE ♦ FERRIS BUELLER'S DAY OFF—After devoting time lately to the angst of teenage life, writer-director John Hughes has decided it's time to celebrate the fun stuff. Matthew Broderick stars as an expert adult manipulator who leads his friends on an exciting day of skipping school and seeking adventure.



ON THE ROAD

As we go to press, there is still some doubt whether the **Rolling Stones** will tour in 1986 in support of their new album *Dirty Work*. Keith Richards startled reporters when he announced that Mick Jagger has nixed plans to go on the road this year. "Mick is the only one preventing us from touring," said Richards. "As far as I'm concerned, the Stones should go on the road. We have a good album coming out and we would all enjoy it" ... **Van Halen** launched their eight-month American tour on March 27 in Shreveport, La ... This year marks the 20th anniversary of the **Monkees** and inside sources say there will be a celebration world tour to honor the event with at least three and possibly all four of the original members ... **Faces**, the early '70s hard rock group that included **Rod Stewart**, **Ron Wood** and **Ronnie Lane**, will reunite for a one-time only reunion concert later this spring. Proceeds from the benefit concert will go to fight both Multiple Sclerosis (the disease Lane is af-

flicted with) and AIDS. Look for a possible MTV simulcast ... **Yoko Ono** brings her "Starpeace" world concert tour to the States, beginning April 10th in New York City ... **Emerson, Lake and Powell** plan to hit the road in April may be delayed because several custom-built keyboards to be used during the tour have been damaged. Seems a tractor accidentally crashed through Keith Emerson's studio in Sussex, England, where the keyboards were housed ... **Frank Sinatra**, **Lionel Richie**, **Kenny Rogers** and **Willie Nelson** will star together in a concert at the Meadowlands in New York during the weekend of July 4th to mark the closing of the 100th anniversary celebration of the Statue of Liberty ... **ELO's** first tour in four years began in England on March 15. The event, called "Heartbeat '86," was a benefit concert for a local children's hospital ... **Miami Sound Machine**, the first act in the history of *Billboard Magazine* to appear on the pop, black, Latin and dance charts simultaneously, has launched its first U.S. tour. They just wrapped up a 9-month tour in the rest of the world ... **Ozzy Osbourne's** tour, which hit the U.S. in March, features an elaborate stage set that includes a 50-foot winged monster with an Ozzy face, a creature last seen on the cover of his current album, *The Last Sin* ... **The Firm** kicked off their U.S. tour in Tampa, Florida on March 14 ... **Pat Benatar** wrapped up her 30-city tour in Honolulu on April 5 with a very positive note: "It just seems that live concerts are the one thing that never gets old, the one thing I never get tired of" ... **Big Country** has begun a British tour in support of its new album. No plans yet for the States ... **Autograph**, the American hard rock band, and **Autograph**, the Russian band that appeared on "Live Aid," have both been invited to perform at the Vancouver World Fair this summer. (The big question, of course, is whether they'll ask for each other's autographs) ... **Simple Minds'** current U.S. tour will run through May.



NEW BOOKS

The Roommate Connection, *Suzanne M. Hagopian*. Wrestling with roommate relations? Try these straightforward guidelines for making your roommate experience functional *and* fun. From the general practicalities of understanding your lease and the building blocks of good roommate communication to the specific "dirty dishes in the sink" syndrome, this light-toned guide offers sound advice.

Galapagos, *Kurt Vonnegut*. This commentary on human character and society is set a million years in the future. He takes us back to 1986 A.D. and shows, over that time, what became of the descendants of a shipwrecked cruise to the Galapagos Islands through the eyes of a Vietnam Veteran ghost. Bizarre and engaging.

One Human Minute, *Stanislaw Lem*. This Polish writer propels us into the future with the intriguing, unique subject of what everyone on earth is doing during a single moment in a super-"World Almanac" form that crosses science fiction with philosophy.

Mark My Words, Letters of a Businessman to his Son, *G. Kingsley Ward*.

Professional advice and personal sentiment are woven together in this guide to understanding and succeeding in the business world. A self-made millionaire who thought he was dying, Ward related his secrets of success to his son in the areas of negotiation, leadership and entrepreneurship. The result: Excellent advice for *anyone*.

Million Selling Records, *Joseph Murrells*. Music and movie buffs, look out! From Busse ("Wang Wang Blues," 1920) to the Beatles to Benatar, this mega-guide includes details of every million-selling record, biographies of artists, films and shows which spawned hits and photographs galore.



VIDEO EVENTS

JUNE ♦ MTV will premiere "MTV International Hour," sixty minutes of contemporary videos from around the world, incorporating lifestyle profiles of Japanese, Brazilian and European artists.

Watch HBO for Tambourine Man Bob Dylan's one-hour concert special, filmed during his Australian tour with backup band Tom Petty and the Heartbreakers.

Top: Dramatic Ozzy Osbourne currently on tour ... Let's hope this album will be his last sin.
Center: Van Halen on tour with Sammy Hagar as the pseudo David Lee Roth.
Right: Will the prolific Mick join up with The Rolling Stones for their new album's tour?



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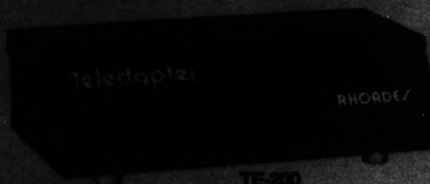
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ARTS



San Francisco lawyer Sterling Johnson demonstrates the art of hand bubbles on stage at the Exploratorium. By Philip Liborio/Gangli

Art and science come together at 2nd-ever bubble festival

By Ross Larsen

A bubble is an ephemeral thing. It celebrates the moment with a delicate dance on the air before vanishing forever.

Last weekend the Explora-

torium, San Francisco's own science discovery museum, preserved the moment for three days, allowing thousands to gape at the aerial ballet of the bubble's flight. How? By blowing a lot of bubbles.

A record-setting crowd that topped 8,000 Sunday shuffled through the Exploratorium's halls for its second bubble festival, a celebration of the art and science of one of humanity's oldest and silliest pastimes. The crowd spent the day sending the soapy spheres into the air, learning bubble science and seeing how the experts apply their craft.

Yes, there are experts, bubbologists, who have spent years perfecting the delicate art. The festival brought together some of the best, from well-known troubador Tom Noddy to 87-year-old Eiffel Plasterer, a physics teacher turned bubble showman.

"Bubbles are visually fascinating, defying gravity in a way that soothes your nerves," said

Louis Pearl, inventor of the bubble trumpet and an authority on the art.

Like many others, Pearl became involved with bubbles as part of a school project. The first bubble trumpet was formed from an Impala horn as part of a UC San Diego art project. Since then, he has published two bubble books, including "Sud Man's Bubbology Guide."

The ebullient show began even before the spectators entered the building. Bubbologist David Stein stood by the front door, weaving giant bubbles that looked like wobbling zeppelins with a device he designed and named "The Bubble Thing."

Noddy fascinated children, young and old, with his bubble magic show. His creations included the puzzling bubble cube, the beautiful bubble carousel and the Mount St. Helens bubble, which spouts smoke from its top.

"Nothing is impossible," Noddy told the audience. "Don't listen to the physics majors until you've talked to the vaudevillians first."

Looking like a professor in a Walt Disney film, Plasterer blended art and science as he showed off his dodecahedron bubbles and made hot-air bubbles float to the ceiling.

Using a special solution, Plasterer even created long-life bubbles that have lasted as long as 340 days.

Ilan Chabay, an associate professor of physics at Stanford University, created a carbon dioxide environment in which bubbles can blow themselves up and freeze.

The bubbles first bounced on an invisible gas-like cork floating on water. As the carbon dioxide permeated the bubbles, joining with the trapped air inside, they gently floated down until they rested on dry ice at the bottom of a Plexiglas container, freezing in half circles.

San Francisco lawyer Sterling Johnson gave the visitors hands-on

experience in a demonstration of "hand" bubbles. Visitors eagerly dipped their hands into a bucket of soapy water, covering the floor with the slippery film.

The temporary stage was surrounded by a soap-filled table containing cans, string loops and large metal hoops for audience participation. Guests soon became walking bubbles, covering themselves with the soapy film.

Bernie Zubrowski set up a bubble workshop to teach visitors different bubble creations, including the caterpillar, the soap wave (soap film suspended between two pieces of string) and other creations.

No festival is complete without music. In this case, it was provided by someone calling himself Leonard Burststein and a group of children who formed the Bubble Pops Symphony. Using plastic packing bubbles, the makeshift

symphony accompanied the "William Tell Overture" with some



Everybody got a chance to get into the act this weekend. By Philip Liborio/Gangli

sounds that have never made it onto a classical album.

"One, two, three, crack," Burststein instructed the young orchestra.



Bubble master Richard Faverty demonstrates his "body bubble" on a brave volunteer while spectators look on. Beth Cowan/Phoenix

Calendar

Events are free unless otherwise noted. The Office of Public Affairs, N-AD 467, has a complete listing of May events.

Thursday, May 1

- Live music by 17 Reasons, 5 p.m., Depot.
- "Summer at Bluefish Cove," play, noon, Brown Bag Theatre. (Repeat performance May 2.)
- "Machine Gun Kelly," comedy, 8 p.m., Studio Theatre. (Repeat showings May 3, 8 p.m., May 3 & 4, 2 p.m.)

Friday, May 2

- "Jimmy's Blues," music, dance and theater production, 8 p.m., McKenna Theatre, \$5 general, \$3 students and seniors. (Repeat performance May 3.)
- "Dance Connections '86," featured performances by various Bay Area dance companies, 8 p.m., McKenna Theatre, \$7 general, \$3.50 discount. (Repeat performance May 3.)
- "The Natural," film, 5 p.m., Depot.

Monday, May 5

- "Arts and Artists of San Francisco," lecture and performance by Larry Ochs of ROVA Saxophone Quartet, 7 p.m., Creative Arts 250.
- "On the Waterfront," film, 5 p.m., Depot.
- Cinco De Mayo festival, music, dance, film, 11 a.m.-4 p.m., Barbary Coast, Student Union.

Tuesday, May 6

- Live music by Home of the Brave, 5 p.m., Depot.
- "Village Wooing," play, noon, Brown Bag Theatre. (Repeat performances through May 9.)
- "Forum on Israeli-South African Connection," noon, Barbary Coast, \$4 general, \$3 students advance, \$5 at the door.

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OPENS MAY 2.

SPORTS

Gator player runner-up at NCAC finals

By Kristy Lane

Susan Howard, SF State's top women's tennis player, closed out a strong individual season with a runner-up finish at the Northern California Athletic Conference women's tennis championships.

Howard, a senior playing in her last competition for SF State, lost 6-3, 6-1 in the finals of the No. 2 singles event to Helen Nazar from UC Davis, who is ranked nationally in the top five players in Division II.

The tournament held at SF State Friday and Saturday was a clean sweep for Davis, which won all the singles and doubles titles to win the conference championship with a final point score of 68. Davis is ranked in the top 10 in Division II.

Cal State Stanislaus came in second with a score of 35, followed by Humboldt State, 29.5, Cal State Hayward, 26.5, Sonoma State, 19.5 and SF State, trailing with 16.

Howard, who went 3-2 in conference play this season, was the only SF State player to make it to a final round. She received a bye in the first round, then beat Tami Spor of Stanislaus on Friday to advance to the finals match Saturday morning.

This was Howard's first time playing Nazar because UC Davis sent in their second lineup when the two teams met this season.

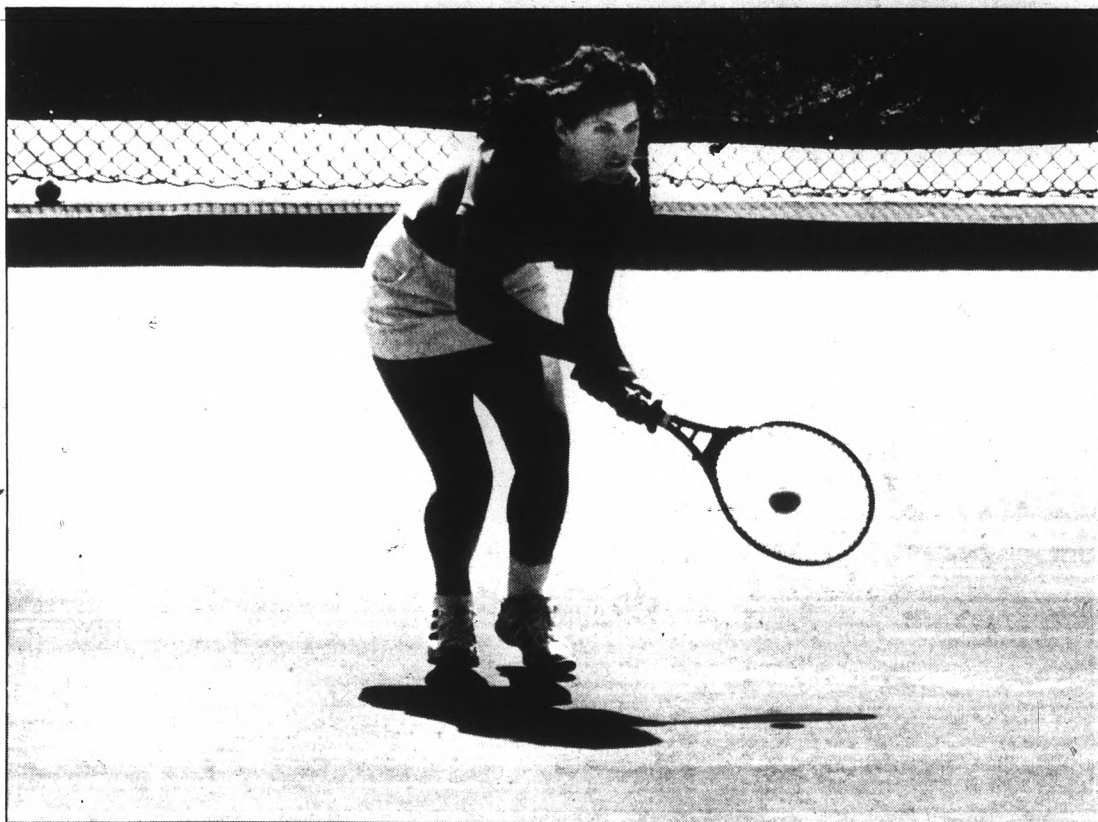
Howard said she went into the match "feeling positive" and was pleased with the way she played.

"The score didn't really indicate the match," she said. "There were a lot of long rallies where she (Nazar) made the final shot."

Howard played with a taped ankle she had sprained in a tournament last month. She said the ankle was not bothering her during the match and credited Nazar's win to experience and "mental toughness."

SF State coach Peggy-Ann Jayne said she was proud of Howard's performance.

"She deserves a lot of credit," she said. "She's worked hard this



By Frederic Brown

SF State's No. 1 seed, Susan Howard, fell in the finals to Helen Nazar from UC Davis, 6-3, 6-1.

year and all the years."

Nazar, a native San Franciscan with experience on the SF State courts called the match, "really well played."

"I thought she (Howard) played very consistently," she said. "But I moved her a little more and was able to take a little more opportunity."

Earlier in the month Nazar was the runner-up at the Pomona State Invitational, where she lost to the second seed of the nation in Division II.

In No. 1 doubles competition, Howard and her partner, Keran Blumenfeld, fell in the first round to Stanislaus and lost the consolation match to Cal State Hayward, 6-4, 7-5.

In other singles competitions, Blumenfeld lost in the first round to Linda Boyles of Humboldt State,

6-1, 6-1, and lost the consolation match to Judy Over of Cal State Hayward, 7-5, 6-9 in No. 2 singles.

In No. 3 singles, Jackie O'Brien, the second seed going into the match, was upset in the second round by Jill Salles from Stanislaus, 6-4, 6-1.

In the No. 4 singles, Kae Reed lost in the first round to Karen Oleson of Humboldt State, 6-2, 6-3, then played a close three-set consolation match with Sonoma's Kathleen Gonzalo.

"I blew her away in the first set and she blew me away in the second set," Reed said.

The third set went to a tie breaker with Gonzalo winning 7-2 to make the final score 2-6, 6-1, 7-6.

Daphne Ahrendt lost to Michelle Griffin from Humboldt 6-2, 5-6, 6-3 and then to Jocelyn Whidden from Sonoma in the consolation

7-6, 6-3, in No. 5 singles.

In No. 6 singles, Janet Matsumoto lost to Judy Cesare of Hayward 6-2, 6-4 in the first round then fell to Karen Wilson of Sonoma 5-7, 6-0, 6-0 in the consolation match.

In No. 2 doubles, Reed and O'Brien advanced to the second round by beating Sonoma State 3-6, 7-5, 6-2. They then fell to Davis, 6-0, 6-0.

In No. 3 doubles, Matsumoto and Ahrendt lost to Humboldt State in the second round after beating Sonoma 6-3, 6-7, 6-2.

Jayne said she and her team were "up" going into the match, but "experience is key."

"A lot of our players had never played college ball before this season," said Jayne.

SPORTS CALENDAR

BASEBALL

May 2	Cal State Hayward	Hayward	2 p.m.
May 3	Cal State Hayward	Home	Noon
May 9	Cal State Chico	Home	2 p.m.

MEN'S TENNIS

May 2-3	Conference Championships	Davis	All day
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TRACK & FIELD

May 2-3	Johnny Mathis Invitational	Home	10 a.m.
May 7	Conference Championships	Hayward	All day

INDOOR SOCCER

May 3	Men's indoor soccer tourn.	Home	All day
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Bowling tourney results

Jeanie Chiang and Randy Keith were high-game bowlers at the second Annual Purple and Gold Bowling Tournament Saturday.

Chiang bowled 158 and Keith 210 at Swanson's Westlake Bowl in Daly City to claim their titles.

High series awards for three games went to Regina Pinpin (456) and Hau Vuong (537).

The first-place team at the SF State bowling club tournament was Hau Vuong, Henry Diaz, Kevin Chiem and Jeanie Chiang.

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SPORTS

Gator softball team wins last home game

By Laurinda McNeil

Tuesday's double-header started out with another defeat as St. Mary's College beat the Gators 6-3. But in their final home game of the season, the SF State softball team sent the Gaels packing 4-3 for its second win of the season.

Behind 0-1 in the bottom of the fourth inning, SF State coach Diane Kalliam prodded her team to come from behind. So, with two runners on base and one out, center fielder Stacey Jones stepped up to the plate and tripled, driving in two runs.

"I remember Diane (Kalliam) saying we needed a hit, so I hit the first ball that came in," said Jones. "I was thinking that I needed this hit. I was pretty motivated because it was the last game."

Second baseman Yvonne Stridiron then hit in Jones giving the Gators a 3-1 lead.

In the next inning, St. Mary's pitcher Kris Morales popped up to Jones. Claire Lamerding then followed with a hit that looked as if it would slip past the infield. But

shortstop Lori McLoughlin, quickly interceded, stopping the ball dead in its tracks and throwing to first base for the second out. Gael third baseman Stephanie Bush singled to left field, but was left on base when Staci Zierman hit a ball back to SF State pitcher Paula Turcios for the third out.

The Gators continued to score when in the bottom of the fifth, with two outs, McLoughlin singled. Left fielder Denise Patch followed with another base hit. McLoughlin then came home on catcher Shauna McKimmie's single to make the score 4-1.

St. Mary's challenged in the sixth when catcher Nina Fadelli led off the inning with a walk. Missy Donnelly then sent a shot past SF State third baseman Jennifer Lawson to drive in Fadelli. The Gaels earned their last run when Donnelly scored off a hit by right fielder Molly Robertson but the rally fell short.

"I think it was nice that we came back and hung in there," said Kalliam. "We had offense which is the secret of the game."



Gator Pete Dearborn blasted a ball 360 feet for a home run against the San Jose Spartans Tuesday.

No defense against San Jose

By Robert Slager

In a game that nobody wanted, the Gators finally folded to San Jose State, 7-5.

The Spartans, losers of seven straight games and doormats for the rest of the Pacific Coast Athletic Association, gave every indication that SF State would roll to easy victory Tuesday. The Gators, behind a pair of RBI hits by Pete Dearborn, jumped to a 4-0 lead after three innings.

Then it all fell down. Gator starter Don Heinz was nailed by a line drive that ricocheted off his hip. "I thought I saw it coming," Heinz said. "I guess I didn't."

He came back to strike out the next man, but then stiffened up.

Coach Mike Simpson said he planned to pull Heinz out of the game after three innings anyway. He broke the game into thirds for his pitching staff.

Leg two belonged to Craig Gudgeon. Three hits and three Gator errors later, the score was tied, 4-4.

"No defense," said Simpson. "If we made the play on any of those errors we're out of the inning."

Spartan pitcher Tony Telford, PCAA 1985 rookie of the year,

then returned to form. Despite Dearborn's solo homer in the fifth, Telford assumed control. He left after seven innings with 13 strikeouts and a 6-5 lead.

San Jose added insurance in the eighth off Jim Sturken to take a 7-5 lead into the bottom of the ninth. Then the Spartans tried to give it back. Ron Heinz, George Edge, and Illidio Freitas walked in order.

The storybook ending had been set: two outs, bottom of the ninth, bases loaded, best hitter up. Dean Williams, sporting a team-leading .390 batting average with eight homers, flew out weakly to left field and the game was over.

This non-conference game did not affect the Gators' four-game lead in the Northern California Athletic Conference. SF State's overall record dropped to 23-14, but remained 16-6 in league play. UC Davis, 13-11, stands in second.

Despite having no bearing on the standings, coach Simpson didn't consider this a throwaway game.

"Every game counts to us," he

said. "Today we got a chance to look at some of our guys who haven't gotten much chance yet."

Facing a quality pitcher like Telford helped, too. "We're going to face good pitchers in the playoffs," Simpson said.

"It's a good challenge," added Edge. "That boy had a nasty little curve."

Dearborn left his mark with the Spartans as well. His homer sailed 360 feet down the right-field line and he hit it with one hand.

"It was a low, inside fastball," he said. "I was off balance. I didn't think I hit it that hard."

Simpson shook his head. "This man is strong," he said. "Very strong."

The next stop for the Gators is Hayward, tomorrow afternoon. The Pioneers then come to San Francisco on Saturday for a double-header to wrap up the series.

And then comes Chico in the season finale.

"They're only four down in the loss column," Simpson said. "We have to watch out for them."

Mathis meet begins Friday at SF State

Mike LeVangie broke a school record and qualified for the nationals at the Gators' last competition before the Johnny Mathis Invitational this week at SF State.

More than 900 athletes from 20 teams and clubs will participate in the meet. Pop-singer Mathis, a former SF State high jumper, will attend the competition Saturday.

Last week at Sonoma State, LeVangie ran the 1,500-meter race in 3 minutes and 50.12 seconds, breaking the old record of 3:55.4.

Two-time All-American Steve Koel continued his dominance of the javelin competition with a first-place throw of 224.4. The SF State senior is the top javelin thrower in the nation in Division II.

Teammate Alex Linn finished second, with a personal record of 172-10.

Elgin Haynie won the long jump with a mark of 22-8 and Robert McDaniels won the 110 high hurdles with a time of 14.9. Also winning was Mike McManus in the 5,000 race (15:31.0).

Ruth Whitehead, school record-holder in the 100 and 400 hurdles, won the 100 hurdles with a time of 14.5 and teammate Jackie Hardman won the 800 race (2:14.5). Both Whitehead and Hardman qualified for the nationals earlier this season.

Also taking first place at Sonoma was Stacey Green in the 100 in 12.1.

Green, Whitehead and Hardman will be three of the athletes featured at the women's competition of the Johnny Mathis Invitational tomorrow at Cox Stadium, 10 a.m.

The men's competition will be Saturday at 9 a.m. and will include Gregg Tafilis, who passed the 70-foot mark in the shot put last month and Bart Goddell, ranked third in the world in the decathlon.

Sonoma State takes title at indoor soccer tourney

The Gators could not capture their own tournament title as Sonoma State defeated Cal State Hayward 3-1 at the SF State women's indoor soccer tournament Sunday.

The Gators ran into tough competition as they fell to Wehookem twice, 4-2 and 3-0, and then split with UC Davis.

Wehookem, a team composed of former SF State students and soccer club members, was one of the seven teams competing in the tournament.

The members of the Gator squad are players from SF State's intercollegiate team. Jack Hyde coaches both groups and teaches an indoor soccer class on Tuesdays and Thursdays at SF State.

The Gators defeated Davis 3-1 in their second game of the day. SF State scored first when Nicole Bowler shot from the outside, scoring

past Aggie goalie Kim Smith.

Davis then tied the game on a Maria Piechocki kick.

Heifara Ortas scored for SF State to regain the lead for the Gators and teammate Collette Bowler followed with the final point for SF State's victory.

Gator Nancy McGovern attributed the win to "team work."

"We strung together key passes," she said.

McGovern said the toughest game was the second one against Davis, when the Gators lost, 3-1.

"We knew we had to win to stay in the tournament," she said. McGovern said she believed SF State lost to Davis because the Aggies had more finish.

SF State will host a men's indoor soccer tournament Saturday at 9 a.m. with 10 teams expected to compete.

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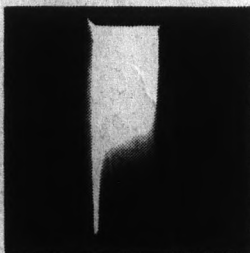
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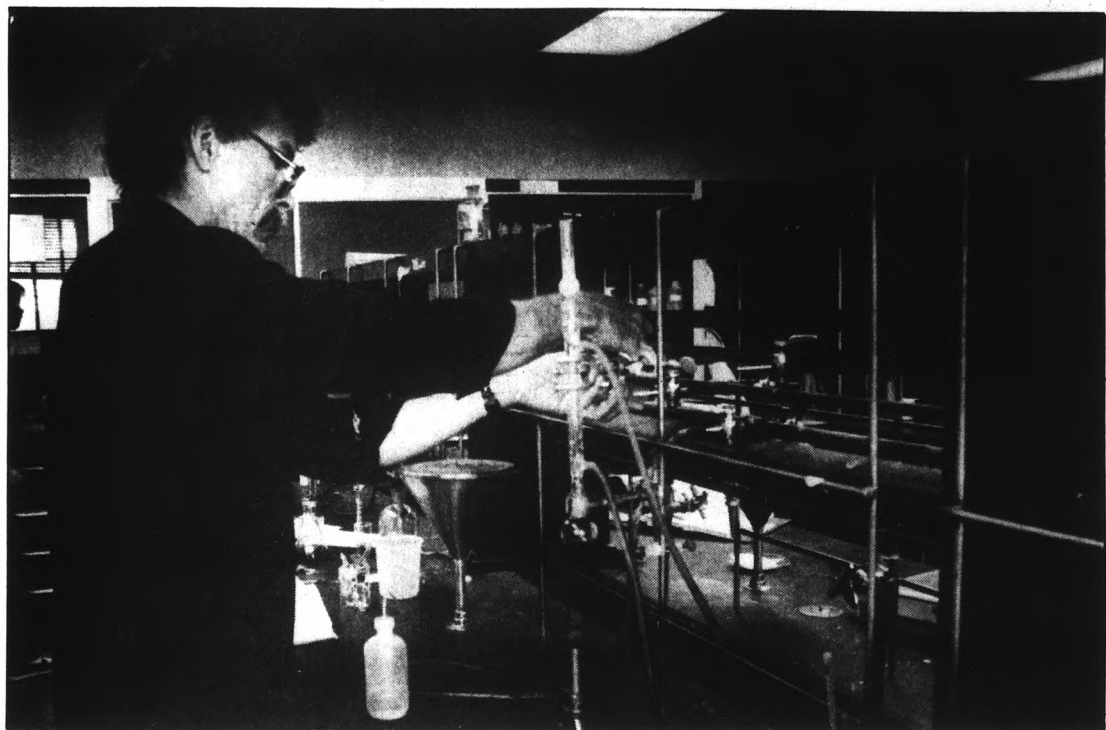
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Richard Bynum, above, works at a lab station where the new fume hoods will be installed.



Beth Cowan/Phoenix

Last week contractors who will bid on the fume hood project got a tour of the chemical labs in Thornton hall.

Hoods

Continued from page 1.

pretty good working order," he said.

Buttlair said he examined the hoods last spring while the department was conducting an experiment with hydrogen sulfide, a chemical handled routinely and known for its strong, unpleasant odor.

Buttlair said he checked the fume hoods and found that the level at which this potentially toxic chemical was being used was safe.

The problem with the organic chemistry labs in Thornton Hall, Buttlair and Parnell said, is that although the existing fume hoods meet operating and safety codes, there are not enough fume hoods for all the students in the class.

The 18 to 20 students in each lab must take their experiments from their work stations to another part of the lab if they want the fumes to be sucked up. The new individual bench-top fume hoods will allow students to conduct experiments at a work station.

Buttlair agreed with Parnell that the chemistry labs have never been hazardous to work in. The new fume hoods, they said, are not being installed to replace a defective

system. Rather, they are a new system.

"This will provide protection in case there is a danger," Parnell said.

Buttlair said that if he ever discovered a chemistry lab was hazardous, he would immediately close it.

Even after the new fume hoods are installed, there remains the possibility that scientific research could find that some chemicals, at certain levels, may be declared hazardous, according to Buttlair and Parnell.

Buttlair was quoted by Phoenix in 1984 as saying that fumes from an instructional lab adjacent to his own personal lab in Thornton Hall had caused him to become dizzy.

Buttlair said it happened again this week. On Monday, he said the fumes were so strong he had to step out of his lab. Despite this, he said the fumes never approached the toxic level and that the installation of the new bench-top fume hoods will solve the problem.

Phoenix also reported in 1984 that Buttlair said chemistry labs

were closed to pregnant women.

Buttlair denied this. He said the department does not have the legal authority to stop pregnant women from taking courses in the chemistry labs.

He said, however, that the department will continue its recommendation, which began in 1980, of "strongly discouraging" pregnant women from taking these courses.

But Jon Schorle, chief of the Department of Public Safety, said that taking chemistry courses has not been proven hazardous to pregnant women.

Buttlair said Schorle was right, but it was a risk nevertheless.

Even so, he said, at least one pregnant woman ignored the department's advice and took the course.

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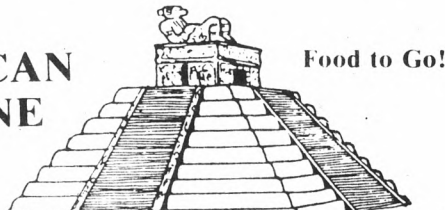
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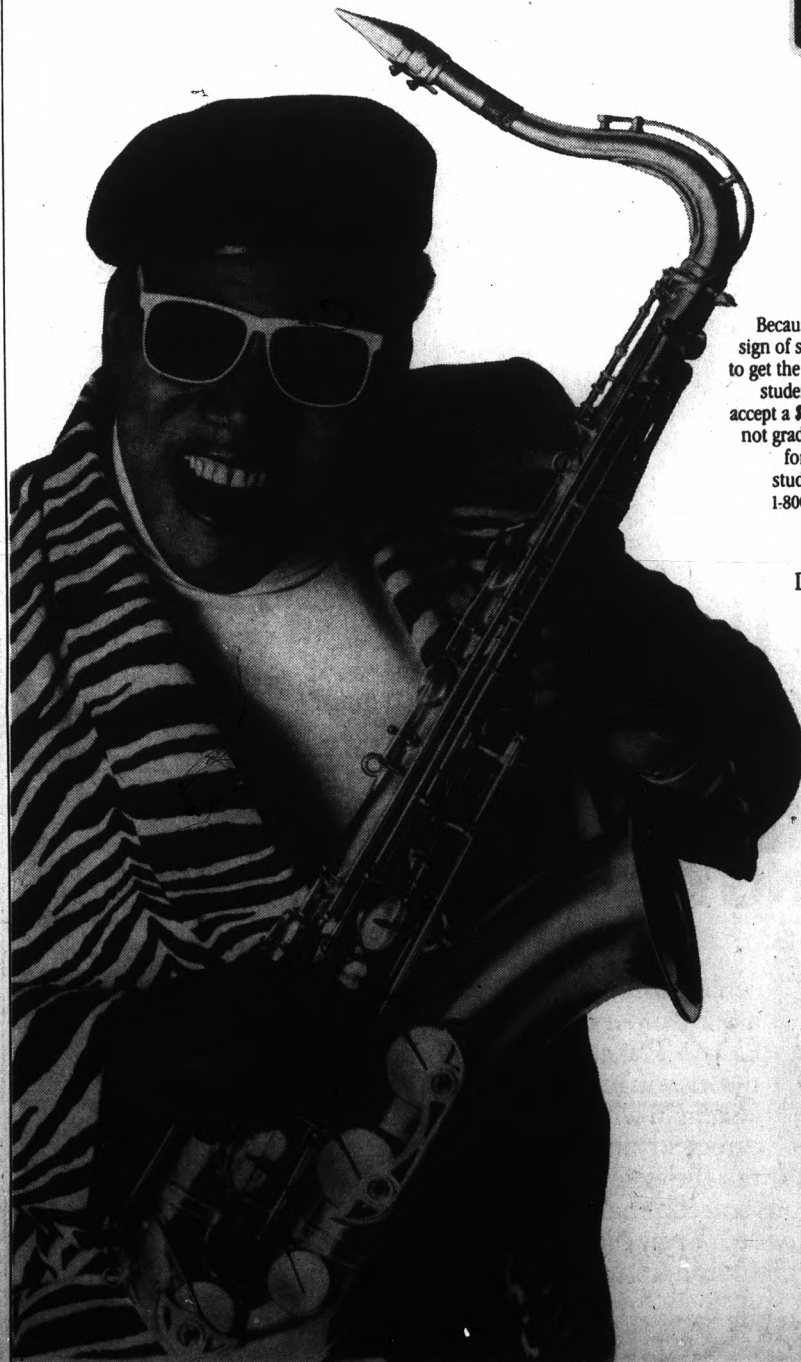
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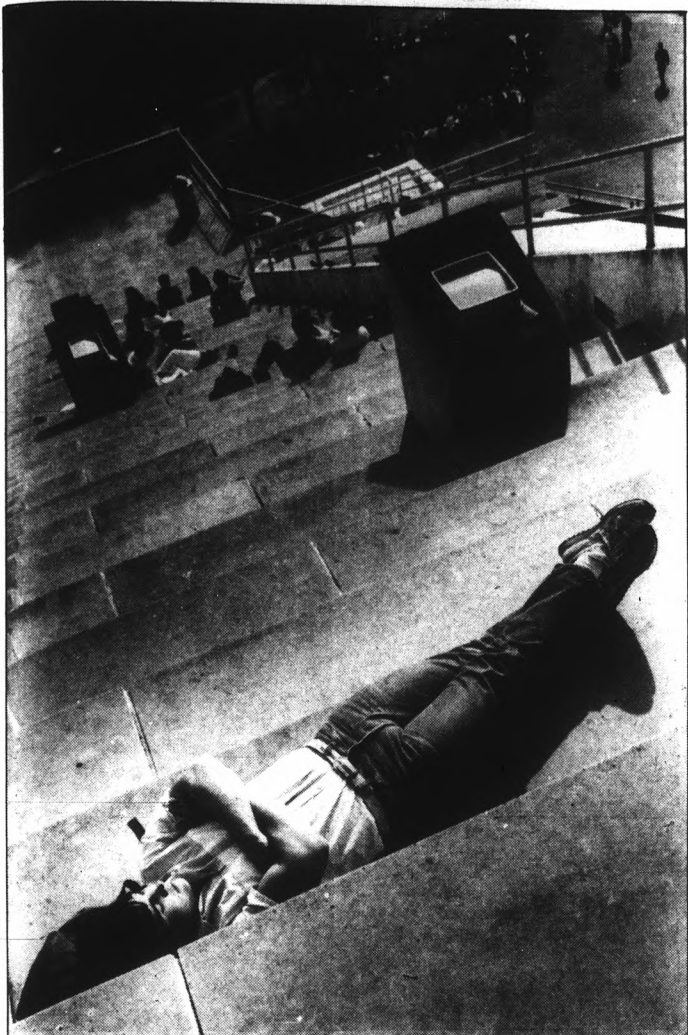
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Taking a spring break



Glen Deaton, finance major, catches a few rays.

CIA

Continued from page 1.

Chomeau to speak in order to give the students a different perspective. He told his students they shouldn't argue with Chomeau about U.S. policy, as that is the concern of the White House and Congress. Instead, they should try to obtain more information about certain cases in which the CIA was involved.

International Relations Professor Dwight Simpson said, "I wish it were possible to have a retired CIA person come and speak to us because he would be able to talk more pointedly."

Chomeau said 30,000 people a year send in employment applications to the CIA. About 8,000 of those are fully processed at \$20,000 each. This process includes psychiatric, medical, polygraph and language-ability testing. Only 1,500 are eventually hired.

Chomeau's visit brings to a close a controversy that began when SF State President Chia-Wei Woo sent a memo to International Relations Professor Marshall Windmiller, telling him to ask David Shipp, dean of the School of Behavioral and Social Science, for permission to open his classroom when Chomeau comes to class.

Windmiller refused and instead notified Shipp that Chomeau was coming to class. Woo said he interpreted this as "tacit" approval by Shipp and that his requirement had been met.

Woo later called the whole affair a "non-issue," saying he just wants instructors to use common sense when opening their classes to possi-

bly-controversial speakers, and not that he wanted administrative approval of every speaker.

Yesterday Simpson, who also had Chomeau speak to his class, disputed that interpretation.

"To call it a 'non-issue' shows either insensitivity or incomprehension," he said. "Academic freedom and constitutional liberty are at stake."

Simpson is currently embroiled in a suit against the university over a related issue. Last spring, Simpson invited Rabbi Meir Kahane, a controversial political figure from Israel, to speak to his International Relations class. The administration ordered the class open only to class members. Simpson and the American Civil Liberties Union claimed this was a restriction of academic freedom and sued the university.

Instead of continuing the suit, Simpson said he hopes a mutually agreeable written policy can be worked out with the administration so that it cannot arbitrarily close classes.

Yesterday, Simpson's class was open to the public. Windmiller's class was open only to students enrolled in the class and a group of invited guests.

Tutor

Continued from page 1.

Here is a closer look at each department's tutorial programs:

● **Business:** More than 800 students receive tutoring in accounting and financing courses, making it the largest tutorial service on campus, according to business Professor Linda Whitten.

Since moving to a larger room in the Humanities building last fall, enrollment has increased by 100, Whitten said.

The School of Business also operates a smaller-scale tutoring service for business math and statistics courses in which approximately 200 students participate.

● **EOP:** After reaching a low point of student participation of less than 100 in 1982-83, EOP currently tutors approximately 250 students, Uribe said.

They must still turn down about 100 students, however. "The program is back on the upswing after the EOP director changes (three in five years), Uribe said."

● **Engineering:** The Minorities and Women in the Engineering Pro-

gram (MWEP) has offered tutoring for the past three semesters. Approximately 100 students receive services, according to Abbey Asher, director of MWEP.

SF State awarded the department \$13,000 on Tuesday for a new tutoring facility next fall.

● **Math:** Math department Chairman Frank Sheehan sees a definite lack of funding for the department's tutoring program.

"We need about an additional \$1,000 to hire more tutors," said Sheehan. "We regularly have students waiting a half-hour to see a tutor."

The Math department provides tutoring for about 200 students and employs eight tutors.

● **English:** The English department tutors about 75 students a semester in remedial reading and composition. English majors in advanced writing courses work as tutors, earning 1 unit per semester.

Rita Givens, assistant director of the department, said about 200 students have requested tutors but the department lacks university funding to develop a tutoring program with paid tutors.

Budget

Continued from page 1.

year, approximately the same amount as this year.

A 29 percent increase to the Women's Center will give the pro-

gram \$19,500.

The budget includes \$15,500 to continue funding part of the salary of the student ombudsman. The dean of students pays for the rest of the \$25,000-a-year position.

Included in the budget is \$40,300

to pay the salaries of seven AS officers. The president, vice president, treasurer, speaker and assistant speaker will receive \$5,900 for the year, while the secretary and program coordinator will each receive \$5,400.

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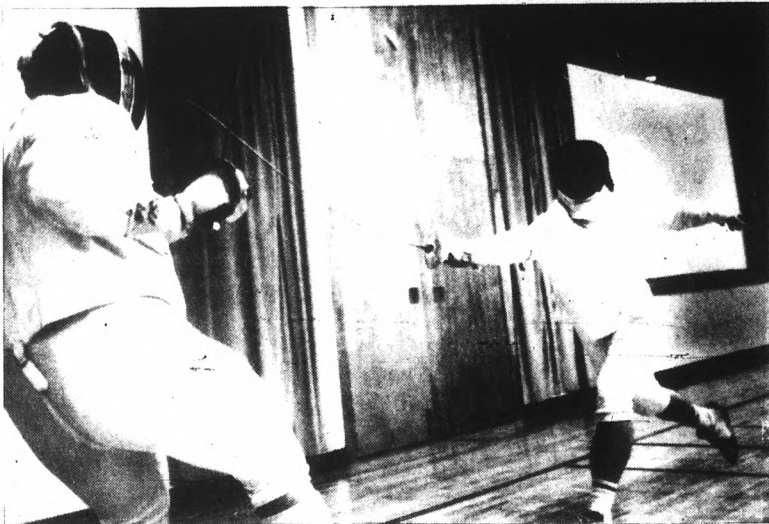
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BACKWORDS

**Football you can get anywhere
but mystery surrounds fencing
because it is unfamiliar
to most people...**



Didier Villagomez (left) reels back as John Condrey charges forward (above). Condrey's move is called a "fleche," a lightning-fast running attack toward the opponent. The director, Edith Alderette (right) is responsible for determining the right of way and the awarding of touches.



San Francisco State's swashbuckling sabreurs

Despite the demise of the fencing team, the club keeps the sport alive on campus

By David Yee

Three days a week, 35 men and women at SF State muster in the gymnasium to engage in combat.

No, it's not the campus chapter of ROTC. It's the SF State Fencing Club.

The club meets every Monday, Wednesday and Friday at 5 p.m. to practice the centuries-old sport. Fencing was practiced by the ancient Persians, Egyptians, Romans and Greeks for recreation and mortal combat.

Today the swashbuckling image of Errol Flynn lures many student fencers to the sport.

There is a "big romantic ideal" surrounding fencing, said Michael Dougan, a first-year fencer.

"Football, you can get anywhere." But mystery surrounds fencing because it is unfamiliar to most people, he said.

The "Three Musketeers" sparked Didier Villagomez's interest in fencing, he said.

Prestige attracts people to the Fencing Club, according to Estela DePaz, the club's president. The initial allure to the club for beginning fencers is the "elitish" feeling she said.

The novelty wears off, however, when beginners realize the amount of time and hard work they need to dedicate to the sport.

Kim Roberts, who has been fencing for a year, said he devotes an average of six hours a week to the sport.

Most of the advanced fencers show up to almost all of the club practices, while beginners are not as dedicated DePaz said.

The club was formed in 1980 when the varsity fencing team was eliminated from the school's athletics program. Since that time, the club has had to depend on food

sales to raise revenue to cover the costs of the club, said DePaz. This year the club requested and received money from the Associated Students to help finance its activities for the first time in the club's history.

There are three weapons used in modern fencing: foil, epee, and sabre.

The foil is the beginner's weapon. The object of foil fencing is to land a "touch" (a straight-on hit with the tip of the weapon) on an opponent's torso. When a fencer is touched five times, he loses the bout.

When the basics of foil fencing are mastered, many fencers move

**'Sabre is hack
and slash...'**

on to the more complex weapons, epee and sabre.

Like foil play, only the tip of the pencil-width epee blade is used to hit the target. But the target area is now the whole body.

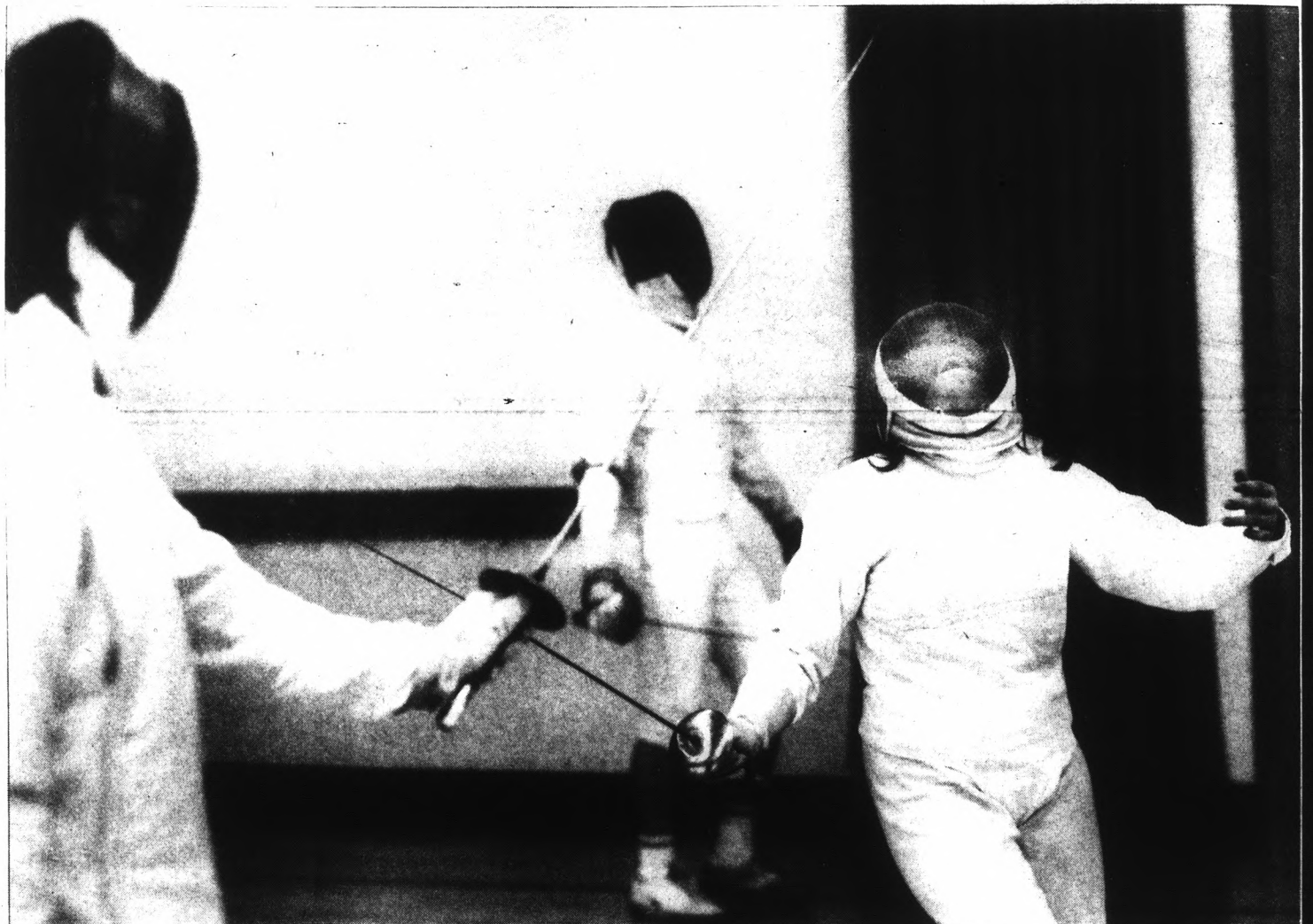
In sabre, the whole blade may be used in a cutting motion. The target area of sabre is the torso.

"Sabre is hack and slash," Dougan said.

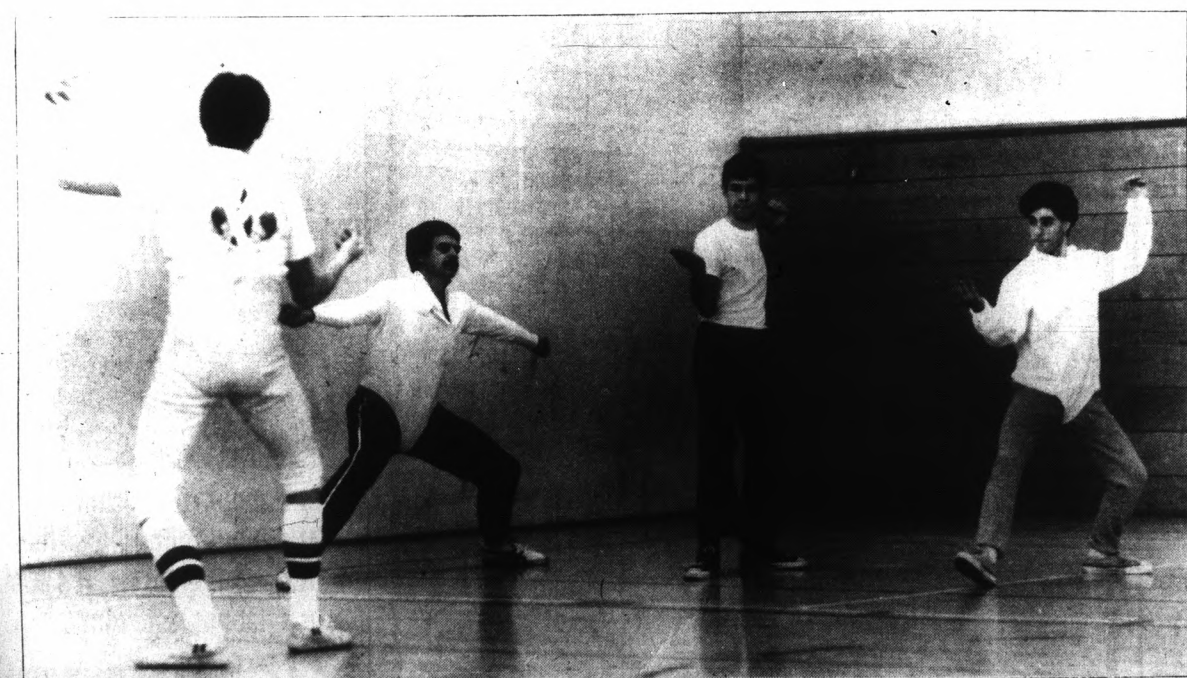
Foremost in all three weapons is safety. Metal masks and thick protective uniforms are worn at all times when the fencers compete on the "strip," the area of play which is to fencing what the ring is to boxing.

Besides the swashbuckling swordplay, the atmosphere of the club is "more social than anything else," Villagomez said.

"We're friends first and foremost who are joined by the idea of fencing," Dougan said.

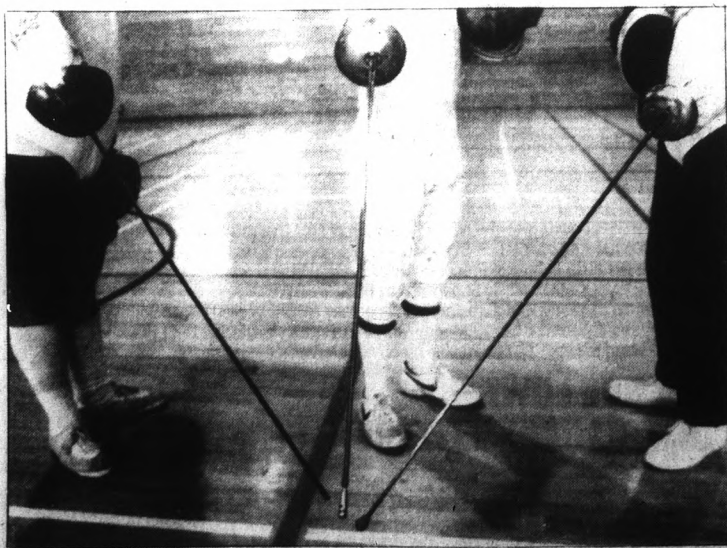


After being touched by Joseph Mouille, Andrea Gershwin screams out in mock anguish. When a fencer has five touches scored against him, he loses the bout.



Robert Poling leads (l-r) Allen Appell, George Rubio and Robert Fine in footwork exercises called line drills. Line drills are an important part of the warm-up period.

From (l-r) The sabre, the epee, and the foil are the three principal weapons in fencing. The sabre is used in a cutting motion, while the epee is used in thrusting motions. Most beginners start with the foil because it is easiest to use. It is used just like the epee, but the target area is restricted to the torso. The target area for the epee is the entire body.



Photos by David Yee

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